PERFECTION
1900 — 1930
NEW XYLOPHONES
The new 1930 Range of Manette Xylophones include:—
30 note Rosewood instrument on N.P. Floor Stand ... £24 10 0
3 Octave Rosewood models with N.P. Cup Hoop Resonators £23 5 0 and £25 15 0
WEAVER AND DICKSON,
The Drum Specialists,
58, High St. (Bloomsbury), W.C.2.
'Phone, Gerr. 4489

THE ERA, WEDNESDAY, January 1, 1930. SPECIAL PANTOMIME NUMBER—40 PAGES.

THE ERA

Wires: "The Era," Rand, London.
'Phone: Temple Bar 6234-6235.

ESTABLISHED 1837.

Publishing Offices:
35, Wellington Street, Strand,
London, W.C.2.

PERFECTION
1900 — 1930
DRUMS—DRUMS
DRUMS
Now is your chance to get a solid cheap spare Snare Drum.
We can supply real bargain Snare Drums to drummers at prices within the reach of all—having at our disposal a quantity of unused and unused drums of sound materials which have been thoroughly overhauled by ourselves.
Write for details or, better still, call.
WEAVER AND DICKSON,
The Percussion Specialists,
58, High St. (Bloomsbury), W.C.2.

Vol. 93. No. 4,761. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. WEDNESDAY, JANUARY 1, 1930. PRICE SIXPENCE.

LADY TREE.
Address, C/o "The Era."

MISS ETHEL GRIFFIES.
Letters:
45, West 67th Street, New York.

MISS ANNIE SAKER.
Address:
Stage Guild, 9, Great Newport-st., W.C.

MISS MADGE TITHERADGE.
Address:
c/o "The Era."

MISS IRENE VANBRUGH.
C/o The Stage Guild, 9, Gt. Newport-st., W.C.

MISS MONA VIVIAN.

MISS FLORENCE TYRRELL.
Proprietress,
COLISEUM, SHOREHAM-BY-SEA.

MISS MINNIE RAYNER.
APOLLO THEATRE.
"Symphony in Two Flats."
Pollards 1515.

MISS JOSE BROOKS.
All coms., 9, Lodge-road, N.W.8.

MISS GERTIE GITANA.
Jan. 6, PALACE, WALTHAMSTOW.
Agent, G. Barclay. 'Phone: Speedwell 2256.

MISS DAISY DORMER.
'Phone: Brixton 3865

MISS DAVIES WEBSTER.
Disengaged.
Address: c/o "The Era."

MISS FLORRIE FORDE.
OWN PANTOMIME, "CINDERELLA."
Dec. 30, ALEX., STOKE NEWINGTON.
30, Howitt-road, Haverstock-hill, N.W.3.
'Phone: Primrose Hill 1386.

MISS HETTY KING.
All coms.,
Julius Darewski's Variety Agency.

MISS DOROTHY McBLAIN.
P.A.: "Lynton," 83, Balham Park-road S.W.12.
'Phone: Battersea 4573.

MISS HELEN PILLANS.
Edinaiee, The Loan, Loanhead, Midlothian.

MISS TILLY FOULDS.
Disengaged.
21, Rutland-st., N.W.1.

MADGE GOODALL.
PERSONALITY FIGURE.
Vacant for Pantomime (2nd Boy) or Revue.
Offers, c/o "The Era," forwarded immediately.

PENELOPE PERSHORE.
At liberty.
(Character old women).
Concluded Mah Mah Gyi in "Out East."
C/o "The Era," or 'phone Temple Bar 4600

LAYTON AND JOHNSTONE
Dec. 30, VICTORIA PALACE.
Coms. to Reeves and Lamport.

MR. H. G. LUCAS.
Manager, Orchestral Department,
Francis Day and Hunter,
138-140, Charing Cross-rd., London, W.C.2.
Tel.: Regent 2168.

HENRY LUDLOW.
Actors' Association,
W.C.2.

PETER DEARING
(Peter Dear).
American Season.
Hotel Prince George, Fifth Avenue, New York City.

"THE SLEEPING BEAUTY."

AT DRURY LANE.

A Pantomime by J. Hickory Wood, P. V. Maxwell Stewart and Julian Wylie. Additional Scenes and Lyrics by R. P. Weston, Bert Lee and Clifford Harris, the Prologue written by Lauri Wylie. Music composed, selected and arranged by E. W. Eyre. Dances and Ensembles arranged by Edward Dolly, and the Orchestra under the direction of Herman Finck. The whole production devised and produced by Julian Wylie at the Theatre Royal, Drury Lane, on Tuesday, December 24.

Mortals.

Prince Florizel ..... Lilian Davies
Princess Beauty ..... Eve Gray
Trixie ..... Clarice Hardwicke
The King ..... James Craig
The Queen ..... G. S. Melvin
The Nurse ..... George Hirste
Rudolph the Reckless ..... Jay Laurier
Porter ..... Larry O'Brien

Immortals.

Claribel ..... Amy Brandon-Thomas
Maligna ..... Mark Turner
Father Time ..... E. Ludlow
Clown ..... Lawrence Barclay
Pantaloon ..... John Macmahon
Harlequin ..... Charles Leoville
Columbine ..... Sylvia Phipps
Principal Dancer ..... Marie Nielson
The Bob Reed Troupe of Pantomimists
The Sixteen Lawrence Tiller Girls

After ten years, pantomime has returned to Drury Lane, and, remembering its birth in the Harlequinade, "The Sleeping Beauty" was heralded by Clown and Pantaloon. These immortals, with Harlequin and Columbine, also made an appearance in the charmingly set Toyland Railway Station scene, in which the comedians, to our joy, dashed in and out of doors. On the whole, good fun dominated the show, and there were some uproarious scenes in the kitchen of the Palace, which was magically transformed in a trice to the Royal Terrace and the Royal Backyard. Even Beauty's Boudoir had its comic interlude, and I thought Mr. G. S. Melvin and Mr. James Craig's solemn waltz dance as the Queen and King one of the most enjoyable things in a very delightful evening.

"The Sleeping Beauty," as a story, presents difficulties to a producer, for it is obvious that the Prince, Beauty and her entourage should not start their hundred years' sleep at the end of the first half of the pantomime. It is equally certain that Prince Florizel must make his appearance before Part II. I forget by what magic the charming Principal Boy retained his youth during the interval, but he certainly did and Miss Lilian Davies, with her slim—but not too slim—and altogether lovely figure, awakened the Court, after an exciting encounter with the Tangled Wood, looking even younger than before. It would be a poor author who allowed a trifle to get in the way, and Claribel, the Good Fairy—who spoke beautifully through Miss Amy Brandon Thomas saved many awkward situations.

As a spectacle, the pantomime is worthy of the Drury Lane tradition. Has anything more dazzling ever been seen on that honourable stage than the final march-past in the Silver Gardens? The chorus in spangled costumes and the changing lights made a gloriously-exciting sight against the granite-like scenery. There were lovely moments when the soft crinolined figures glided up and down the steps in the Magic Terrace and I remember with pleasure some of the costumes in the Throne Room scene. There were original touches when we reached Meccanoland, and indeed the whole of the visit to Toyland captivated this somewhat elderly imagination.

Perhaps Mr. Julian Wylie's greatest inspiration was the introduction of the children from the Winstanley School of Dancing, an immaculately trained band of youngsters who marched, sang and danced with extraordinary vigour. The smallest member of this battalion displayed a very bright sense of humour. The Sixteen Lawrence Tiller Girls danced with superb precision and the other ladies and gentlemen of the chorus knew how to wear the many gorgeous costumes designed by Doris and Anna Zinkeisen and Dolly Tree.

Miss Lilian Davies was an emphatic success in her first appearance as a Principal Boy. She captured the imagination from her first appearance as the fairy-tale Prince who was so incredibly mistaken by the King and Queen for his own servant. Miss Davies, of course, sings superbly, and "Will O' the Wisp," "Under the Spell of the Moon," "Just Keeping On" and "Wedding Bells" were the best of her numbers. Miss Eve Gray, as the Princess, looked lovely but at present she lacks somewhat in romantic response. For some reason, however, the part is a poor one, and the only time she sings is in a duet with Miss Davies, an unfair test for most voices. Miss Clarice Hardwicke deserves to be given more to do. She made the most of the thin part of the Princess's maid, and "The Wedding of the Painted Doll" and "That's How I Like 'Em" (a number that looks as if it will be very popular) were vivaciously rendered by her.

Mr. G. S. Melvin represents the new "Dame" movement. His Queen is a chick, debonair woman of the world, with the shortest of walking skirts and the longest of cigarette holders. The fact that she wears the smartest of "tailor-mades" does not prevent an occasional excursion into knock-about comedy, nor prevent her from taking part in domestic affairs in the kitchen. Mr. Melvin's performance is a really finished set of character studies, ranging from the

(Continued on page 5).

[Photo by Cigarini.

GWEN ROGERS
Wishes a Prosperous and Happy New Year to All Friends.
25, HEATHFIELD GARDENS,
CHISWICK, W.4
LONDON. Chiswick 1893, 4443.

THE SEASON'S HITS
THESE ARE OURS!

The Big Comedy Chorus Fox-Trot
ON HER DOORSTEP
LAST NIGHT!
AT LONDON, LEEDS, BRADFORD, MANCHESTER, LIVERPOOL, BRISTOL, SHEFFIELD, PORTSMOUTH, ETC.

FAIRY ON THE CLOCK
The Novelty Fantasy Fox-Trot
IN EVERY BALLET AND FAIRY SCENE

MOSCOW
The Burlesque Comedy Six-Eight Hit
AT NOTTINGHAM, BRADFORD, GLASGOW, LONDON, LEICESTER, SHEFFIELD, ETC.

CIGARETTE
The Continental Fox-Trot
BANDS AND PANTOMIMES EVERYWHERE

EVERY PANTOMIME FEATURES THEM
EVERY DANCE BAND PLAYS THEM
EVERY BROADCAST RADIOS THEM

Cecil Lennox Ltd
134, Charing Cross Road,
London, W.C.2.

"PUSS IN BOOTS."

AT THE LYCEUM.

Princess Rosamund ..... Kitty Reidy
King Charles ..... Frederick Yale
Electra ..... Anne Bolt
Lucille ..... Lucy Loupé
Puck ..... Edith Elton
Moonbeam ..... Minnie Wood
Sniffem ..... Wally Mark
Dame Tickle ..... Andy Andrews
King Bat and Uriah Creep ..... Kenneth Carlisle
Sir Christopher ..... Molly Vyvyan
Sir Hugo ..... Oliver Leyton
Luke Sharp ..... Charlie Naughton
Mike Haste ..... Jimmy Gold
Reckless Rudolph ..... George Jackley
Tweet ..... Archie McCaig
Goldstick in Waiting ... Beatrice Moon
Bluebell the Cow ..... Austin and Mark
Whiskers the Cat ..... Fred Whittaker
Rumble Grumble the Ogre... J. Millward
Rostiff ..... George Wilkins
Skin ..... Harry Ross
Grief ..... Charles Steer
Robin ..... Gladys Hall
Hal ..... Violet Field
Old Moore ..... Louis Gay
Jack the Miller's Son ..Gwladys Stanley
Producers: Walter & Frederick Melville.

Christmas Eve at the Lyceum was a great day. The special *répétition générale* of the pantomime was held as usual and went on merrily (except for a short interval) for four hours and a half. Presumably, the exigencies of time and space will demand a few "cuts" here and there, but it seems a pity—as it was all so good.

Those wonderful brothers, Walter and Frederick Melville, have done it again. Not that these things are done by accident. One of the first steps in the right direction was obviously taken when Clifford Seyler was chartered to write the "book." "Puss in Boots" is the theme this year, and author Seyler has done his job well.

Proceedings start appropriately with the announcement of one of those age-old pantomime vendettas; King Bat has always hated the miller, and now that hatred is passed on to the miller's son, Jack. So Jack will never find the hidden treasure, and so on. But naturally Jack has an ally too in the pleasant person of Fairy Electra and, in the twinkling of an eyelid, we are away upon a series of adventures in which good wars against evil, to the latter's ultimate discomfiture.

Many pretty sights are seen on the way. There is the Pool in the Forest, for instance, where Puss exercises his great piece of strategy and creates that celebrated fictitious character, the Marquis of Carabas. It is in keeping, too, with the spirit of the original that Jack, a pseudo-Marquis by day but a bedless beggar by night, should fall asleep on a mossy bank in a woodland glen and dream of Fairyland and his heart's desire in the person of Princess Rosamund. What an opportunity for the pictorial artist this, and how brilliantly is the opportunity seized. Vision after vision of loveliness is unfolded to the enraptured gaze—shimmering lakes, fountains sparkling in the sun, masses on masses of variegated tulips, and then to the final Garden of Love with its gilded temple of happiness.

Nor do matters flag in the second portion. Behold the novel touch of the kilted soldiers who, with Jack at their head, go to do battle with the ogre from a noble castle. Behold—as if by magic—that self-same castle-keep transform itself into the outer walls themselves, where Jack and his Highlanders overcome and slay the dragons arrayed against them. Behold finally the Royal wedding reception, where everything finishes happily in a blaze of colour. Here the costumes, which throughout have given great joy, positively take one's breath away.

The Grand Fairy Ballet at the end of the first act affords the terpsichorean experts their biggest opportunities. This ballet, invented and arranged by Miss Euphan MacLaren, contains so many good things that it is impossible to enumerate them all. A few words must, however, be said for Miss Henriette Fuller and Miss Hermione Darnborough, who perform special dances in its course. For some thrills, too, you can confidently turn to a trio of amazing classical dancers, Miss Iris Rowe, Mr. Michael Arnaud and Mr. Keith Lester. It is unusual to find this type of dancer working in threes, and there are some very original and exciting moments in consequence. This is, perhaps, also an appropriate place to mention the music which has been so elegantly composed, selected and arranged by Mr. Charles J. Moore, who also officiates in the conductor's seat with all his customary skill.

The cast is one of the strongest imaginable. Pride of place to Miss Gwladys Stanley and Miss Kitty Reidy, who realise all one's most cherished ideas as principal boy and girl respectively. Both have voices to match their beautiful appearances. Miss Stanley, for instance, makes a fine thing of a Scottish marching song, "When we wander through the Heather," whilst Miss Reidy shows her vocal powers notably in "Garden of My Dreams." Then there is a young and beautiful Fairy Queen in the person of Miss Anne Bolt, whilst such experts as Miss Lucy Loupé, Miss Molly Vyvyan and Miss Olive Leyton uphold worthily the artistic banner in other big parts.

As Reckless Rudolph, the Broker's Man, George Jackley is richly comic, and a new chorus song, "I Must Have My Chewing-Gum," which he introduces, is obviously going to have a big vogue. Those two priceless drolls, Naughton and Gold, as a couple of "defective" detectives, also of course keep the pot of fun boiling merrily, and when they get with George Jackley in his famous conjuring act the pot fairly boils over. If there is a funnier thing in burlesque, we should like to see it! That clever, if diminutive, comedian, Archie McCaig, makes a welcome return to his many Lyceum friends, and has them all laughing hilariously as

(Continued on page 5).

SIR J. MARTIN HARVEY.
CANADIAN TOUR.
C/o Bank of Montreal, Sherbrooke-st. W., Montreal.

SIR FRANK BENSON.
All communications to "The Era" Office.

MR. LEONARD SHEPHERD.
AT LIBERTY.
'Phone: Enfield 2170.

MR. BRANSBY WILLIAMS.
Address:
19, Eton Court, Eton Avenue, Hampstead, N.W. 'Phone: Primrose Hill 1160.

MR. GEORGE CLARKE.
New production,
"DARLING, I LOVE YOU."
Dec. 30, LYCEUM TH., EDINBURGH.
"Simla," Brent Green, Hendon, N.W. 1114 Hendon.

MR. CHARLES LAKE.
BUSINESS MANAGER,
"JACK AND THE BEANSTALK."
THEATRE ROYAL, BOURNEMOUTH.

MR. MARTIN ADESON.
Stage or Screen.
132, Cavendish-rd., S.W.12.
'Phone: 2701 Streatham.

MR. RICHARD HENRY LACE.
"A Jugful of Joy."
By Richard Henry Lace.
A Play—not a Revue.
19, Parkfield Drive, Wallasey.

GFO. E. CARLETON.
Disengaged.
119, Melfort-rd., Thornton Heath, Surrey. 'Phone T.H. 1518.

MR. & MRS. GRAHAM MOFFAT and MISS WINIFRED MOFFAT.
The Warren, Sandhurst, Berks.

MR. and MRS. CHALMERS MACKEY. On Tour.
Address, "Rostrevor," Poulton-le-Fylde, Lancs.

MR. CHARLES BOULT.
30, Spencer-avenue, Rock Ferry, Cheshire.
'Phone: 261 R.F.

MICHAEL SHERBROOKE.
3, St. Cuthbert's-road, Broadesbury, N.W.2. Hamps. 1387.

MR. W. H. GARBOIS.
Letters,
16, South Villas, N.W.1.

MR. HARRY BRISTOW.
Stage Manager.
LIVERPOOL REPERTORY, PLAYHOUSE, LIVERPOOL.

MR. ARTHUR KNIGHT.
Disengaged.
Management or Parts.
EDITH GRIFFITH.
P.A.: 125, Highbury New Park, N.5.

CRAIGHALL SHERRY.
Address,
c/o "The Era."

JULIAN ROSE ("LEVINSKY").
Starring in Super Comedy Film,
"LEVINSKY'S WEDDING."
Darewski's Agency.

MR. FRED DUPREZ.
P.A.: 27, Baronsmead Road, Barnes. 'Phone: Riverside 3075.

MR. FREDDIE FORBES.
Leading Comedian for Sir Benjamin Fuller, Australia.
Coms.: c/o Tom Arnold or Nat Day.

GEORGIE WOOD.
CANADIAN SEASON.
Coms., c/o 58, Lynd-avenue, Toronto.

TEX McLEOD.
"Spinning Ropes and Yarns."
AMERICAN SEASON.
Coms., Foster's Agency.

TOURING COMPANIES.

3d. per inch.
5½ per cent. Less for 13 insertions.

MR. WM. L. DOBELL WITH REPERTOIRE (50th YEAR).

LA COMEDIE ANGLAISE

January 3 (4), Court House, Dungannon.
January 6 (2), City Hall, Armagh.
P.A.: Christie House, Staple-hill, Bristol.

BUSINESS MANAGERS.

MRS. J. H. SAVILL, THE PERTH THEATRE.

All communications re dates as above.

MR. GEORGE MILLARD, DAME, "GOODY TWO SHOES."
This: Pav., Torquay.
Next: Bury St. Edmunds.

HENRY M. BYRON
Managing Director.
Address: C/o "The Era."
A Happy New Year To All.

AUTHORS AND COMPOSERS.

1930 NEW MONSTER BUDGET FOR LAUGHEDIANS!
64 PATTERING PAGES of Laughing Patter for Comedians; a Goldmine of Gags for Singles, Doubles, Concert and Revue Artistes, etc.
CONTAINS FUNNY MONOLOGUES, FRESH GAGS and PATTER! 64 PATTERING PAGES, POST FREE 2/8.
IDEAS AND SUGGESTIONS WRITTEN UP.
FRED FORTUNE, Songs, Sketches, 46, Greenfield Gardens, Golders Green, N.W. Stamp lists.

COMPOSERS & WRITERS wanted at once to read "The Truth About Certain Publishing"—a requested detailed revelation of a debatable system. Post free 1/1. B.C.A. Ltd., 34, Strand, London, W.C.2.

JOIN the Society of "British" Authors and Composers. Prospectus from the Secretary, 84, St. John's Wood-terrace, London, N.W.8.

SNAPPY LYRICS and Songs urgently required for Winter Season. Send or bring MSS. for publication (Dept. A112), Peter Derek, Ltd., Music Publishers, 82, New Oxford-street, London.

SONG POEMS wanted. Successful composer invites known or unknown Authors to submit lyrics for prompt consideration. Send MSS. and stamp, "Composer (129), c/o Ray's Advt. Agency, Cecil-court, London, W.C.2.

£50 CASH FOR POEMS. Full particulars free. MSS. of all descriptions, also required for book issue and for magazines. No reading fees. Messrs. Arthur Stockwell, Ltd., 29, Ludgate-hill, London.

VARIETY ARTISTES' BENEVOLENT FUND & INSTITUTION.—Weekly Report: Cost of maintenance of Benevolent Institution, about £54; number of old artistes residing there, 43 (ladies 7, men 36); amount of weekly pensioners, £82 4s. 6d.; number of pensioners, 136; amount of grants, loans, etc., £4 5s.

MUSICIANS' CARDS.

NEIL GREY, (late Elect.) Theatre, Bournemouth). Dance:—Drummer and Rhythmic Tymp. Cinema:—Drums, Tympani and Effects. VACANT JAN. 1st ONWARDS. "Derwood," 1, Kinross-rd., Bournemouth.

DEATH.

STONEHOUSE, Charles H., late of Hippodrome, Nottingham, passed peacefully away Dec. 26th. Beloved husband of Emily, 21, Birkland-avenue, Nottingham. Age 42.

IN MEMORIAM.

COLLIER.—In loving memory of my dear wife, Lizzie Collier, who passed away Dec. 22nd, 1914.—Missed more every day, by Connie and Self.—A. L. Hardie.

TAYLOR.—In loving memory of our darling daughter May, who passed away January 8, 1921, aged 24. Sadly missed by her Mother and Dad.

TAYLOR.—In affectionate remembrance of dear May, who passed away on Jan. 8, 1921.—Ever in our thoughts.—Daisy.

TAYLOR.—In fondest memory of my dear sister May, who passed away Jan. 8, 1921. Never forgotten by her sister, Marjorie Fulton.

THE ERA

Scale of Charges for

WANTED ADVERTISEMENTS.

THEATRES, COMPANIES, ARTISTS AND MUSICIANS, &c., WANTED.

ALSO MISCELLANEOUS ARTICLES FOR SALE.

THREE LINES ..... 1s. 6d.
EACH ADDITIONAL LINE (PREPAID) ..... 9d.
DISPLAYED LINES, EACH ..... 1s. 0d.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.

THREE LINES ..... 1s. 0d.
EACH ADDITIONAL LINE (PREPAID) ..... 6d.
DISPLAYED LINES, EACH ..... 9d.

This Scale does not apply to Displayed Advertisements, the rate for which is 7s. per single col. inch.

For the convenience of advertisers, Replies to Advertisements are received and forwarded by post.

LATEST TIME FOR RECEIVING ADVTS. 11 A.M TUESDAY.

TERMS OF SUBSCRIPTION (Post free).

	United Kingdom	Foreign.
One year	£0 17 4 ...	£1 0 0
Half year	£0 8 8 ...	£0 10 0
Quarter year...	£0 4 4 ...	£0 5 0

Advertisers and Subscribers are requested to forward cheques or Postal Orders in payment of their advertisements, crossed "National Provincial Bank, Ltd." Remittances should be made payable to "The Era."

Address: 35, Wellington Street, Strand, London, W.C.2.
'PHONE: TEMPLE BAR 6234-6235.
Wires: "The Era," Rand, London.

SKATING WANTS

WANTED, Skating Instructress for London Rink.
Write, stating experience and salary expected, to Box 448, "The Era."

STAFF VACANCIES.

WANTED, Shorthand Typist, with up-to-date experience of popular music publishing. Write, giving fullest particulars, to Box 9291, c/o Pool's Advertising Service, Ltd., 180, Fleet-st., E.C.4. All applications will be treated in strict confidence.

WANTED, Scenic Artists, must excel in figure work.; perm. all year round; good wages. Cinesigns, 147, Wardour-st., W.

COMPANIES WANTED.

WANTED,
FIRST-CLASS ATTRACTIONS.

COUNTY THEATRE, BEDFORD
Feb. 17, April 21 (?), June 16, on with exceptions.

GRAND THEATRE, LUTON.
April 28, May 12, June 9 on, with exceptions.

Sole London Representative
(for Revues only):
R. G. BLACKIE,
19, Charing Cross-road, W.

All communications re dates to:
E. GRAHAM-FALCON.
Carlton House, Linden-road, Bedford.

NEW THEATRE ROYAL, INVERNESS.

Sole Scottish Representative:
WM. R. GALT,
58, West Regent-street, Glasgow.

All communications re dates for Inverness:
MISS R. GRAHAM-FALCON,
New T.R., Inverness.

H. W. ROWLAND'S BOOKING OFFICES.

WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Jan. 13, Feb. 3, 17, 24, March 3.
GAIETY THEATRE, HASTINGS,
March 3, 17, 24, 31.
P.G.T., FOLKESTONE,
Feb. 24, March 17, 24, May 19.
O.H., TUNBRIDGE WELLS,
Season dates, 1930.
PLAYHOUSE, CARDIFF,
Twice Nightly Plays.
ROYAL, ALDERSHOT,
Feb. 3, 17, 24, March 24, 31.

Apply 24, Chandos-street, W.C.2.
Temple Bar 1178. Topobill, Westrand, London.

THEATRES WANTED.

NOW BOOKING 1930.
"THE PERFECT WIFE."
The most delightful comedy touring.
WANTED, Theatres.
Vacancies Feb. 24, March 3, 17, and later dates.

Played in London and Provinces to enthusiastic audiences.

A. DOUGLASS,
WINTER GARDENS,
NEW BRIGHTON, WALLASEY.
London Representative, Nelson King, 43, St. Martin's-lane. 'Phone 5786 Temple Bar.

PARTNERSHIPS.

WANTED, Partner for Musical Instrument business. Write P. Vrint, 104, Sandringham-bldgs., Charing Cross-road, W.C.

ARTISTS WANTED.

WANTED, Pupils to train for Pantomime. Frank Perry School of Dancing, 31, Golden-sq., Piccadilly-circus, W.

ARTISTS' WANTS.

WANTED, by the Original Little Bobby Britton, the Natural Gifted Acrobatic Dancer, any small part panto, revue, circus, variety acts (not musical). C/o G.P.O., Blackpool.

MUSIC HALL ARTISTS WANTS.

WANTED Known,
For Variety Acts of every description.
'Phone or wire:
P.M. MUSIC SERVICE, LTD.,
Theatrical, Variety and Concert Agency
(Licensed annually by L.C.C.).
Ancaster House, 42/43, Cranbourn-street, W.C.2 (opposite London Hippodrome).
'Phone: Gerrard 4215.
Telegrams: Syncrofilm, Westrand, London.

MUSICIANS WANTED.

WANTED,
MUSICIANS & ORCHESTRAS
for CINEMAS, HOTELS, CAFES, RECEPTIONS, DANCE HALLS & PRIVATE ENGAGEMENTS,
to Register Permanently.

FREE AUDITION TO ALL ARTISTES.
SCOTT & SCOTT, LIMITED,
Orchestral, Concert & Variety Agents,
75, Kingsway, W.C.2.
'Phone: Holborn 4011.
Hours 10—5: Sat. 10—12.30.

AGENTS for FIRST-CLASS HOTEL ORCHESTRAS & DANCE BANDS.

Orchestras and experienced Deputies always available at short notice.

WANTED KNOWN, COMPLIMENTS OF THE SEASON to—
MANAGERS, who can always obtain the Best Musicians from BRISTOL MUSICAL AGENCY, and
MUSICIANS, who cannot do better than register immediately for Remunerative and Permanent engagements.
BRISTOL MUSICAL AGENCY,
38, BRISTOL-ROAD, BIRMINGHAM.
'PHONE: CALTHORPE 1046.

WANTED, Pianist Musical Director for Orchestra of five. Must be first-class musician and perfect picture fitter. Six evenings and two afternoon performances. Permanent situation to good man. Fare arranged. Apply, stating age, salary, and enclose photo. if possible, to Aberdeen Cinemas, Ltd., North Silver-street, Aberdeen.

MUSICIANS WANTED.

WANTED KNOWN.
THE AGENCY WITH A REGISTER OF SUPERIOR MUSICIANS, ORCHESTRAS AND DANCE BANDS PROVIDED AT SHORT NOTICE.

Registrees, keep yourself in good playing form. Orchestral Rehearsals every Friday at 10.15.

ORCHESTRAL CLASSES held daily, under proficient Musical Directors. Audition Free. Lowest terms.

REHEARSAL ROOMS.

WANTED AT ONCE.
Lady String Bass and Sousa.
Lady Drummer.
Lady Saxophonist and Banjoist.
Lady Trumpet.
Dance Bands.
Send photos. and full particulars.

"L.P.O.V.A.," LTD., THE AGENCY,
12, Archer-street, W.1.
'Phones: Regent 3231. Night: Holborn 8192.
Tele.: Elpeoveay, Piccy, Lon.
Licensed by the L.C.C.

THE RICHARDSON DIRECTOIRE
(Frank Richardson),
ORCHESTRAL AGENCY,
12, Burleigh-street, Strand, W.C.2.

WANTED FOR REGISTRATION,
All Lines,
STRAIGHT & DANCE MUSICIANS.
Free Auditions.

Beginners and Others Can Attend
DAILY ORCHESTRAL CLASSES,
DANCE BAND PRACTICES.
Private Tuition on any Instrument.

Any Instrumentalist, Complete Orchestras, Dance Bands, and reliable Deputies supplied at a moment's notice.

Temple Bar 7054. Park 7118 (private).

WANTED, young, ambitious Violin Conductor; must have good tone; excellent opportunities right man. Gaiety, Cinema, Taunton.

WANTED, Violinist, tip-top soloist, dblg. Tenor and Soprano Saxes; straight and dance; first-class cafes; young and smart. Particulars, with photo, to Box 467, "The Era."

WANTED for Midlands, Violin dblg. Tenor Sax or Trumpet; evenings only, 2 hours.; £2 week. Box 464, "The Era."

WANTED, 'Cellist, at once (young), for cinema; terms £3. State if able to double. Write Miss N. Hammond, 215, Hills-road, Cambridge.

WANTED, Young 'Cellist, for experience, with view to small engagement. Apply 1.30 p.m. to-day, M.D., Empress Picture Theatre, Upper-st., Islington, N.1.

WANTED to open January 6th, Thoroughly Experienced Oboeist. A.M.U. terms.
Apply Manager,
Grand Opera House, Belfast.

WANTED, Tenor Saxophonist, dblg. Clarinet and Violin, to open Jan. 3rd. First-class and experienced men only, communicate with the Musical Director, Westover Ballroom, Bournemouth.

WANTED, first-class Tenor Sax. Pianist and Drums. Full particulars and terms. No callers. Musical Adviser, 43, Eden-grove, Horfield, Bristol.

WANTED, E flat Saxophonist, dblg. Soprano, for Stage Band; must have good solid tone. State age, experience, lowest terms, and all particulars, photo, to Sidney Myers, P.O.W. Theatre, Rugby.

WANTED, Hot Trumpet and Pianist for semi-pro. band just forming; series of bookings; must be good men. Apply J. Bancroft, 20, Oakley-square, N.W.1.

WANTED, Cornet, Clarinet, Horn Players, solo men only; references essential with application. Apply Director of Music, Princess Patricia Canadian Light Infantry, Winnipeg, Canada.

WANTED, Trumpet, Rotary quick change, flat pitch; for cinema, continuous 3 to 10 p.m.; Jan. 6th; no Sundays. Reply, age, terms, refs., etc., to Mus. Dir., Gem Picture Theatre, New-road, Gravesend.

WANTED immediately, Trombone; must double Piano, for variety; or Flute or 'Cello, under same conditions. Age, refs. and absolute lowest terms, Box 465, "The Era."

WANTED, for Band 1st Battalion The Buffs. Pianist, wind and string instrumentalists. Apply, in writing, to Adjutant, Depot The Buffs, Canterbury, stating qualifications, etc.

WANTED, Professional Pianists able to transpose (and known to variety artistes), with up-to-date experience of popular music publishing; also Orchestral Manager (known to the bands), with up-to-date Radio methods; also first-class Arrangers (modern style). Write, giving full particulars and salary required, to Box 5126, c/o Pool's Advertising Service, Ltd., 180, Fleet-st., E.C.4. All applications will be treated in strict confidence.

WANTED Immediately, absolutely first-class Dance Pianist; young, smart appearance; 3 months' contract. Send terms and full particulars, Eddie Gordon, Norwood Ballroom, Glasgow.

BRETT REPERTORY CO. "A" COY.
WANTED, smart Pianist, also Violinist, for drama and variety co. Good long engt. Full pars. first letter, age, refs., terms, etc., to Brett, Town Hall, Hadleigh, Suffolk.

WANTED, expd. Pianist, with Pianoforte, as accompanist with Vocalist. Twice per week. Private Practice. State terms, Box 470, "The Era."

WANTED, for Super Cinema, Tympanist, Bells, Effects, etc.; also 'Cellist. Males. Must be brilliant performers. State age, when at lib. (letters only), to H. Bolton, 6, Brown-st., Manchester.

WANTED Known,
for first-class Orchestras of every description, Cabaret Artists, Vocalists, Entertainers, etc.
Apply P.M. MUSIC SERVICE, LTD., Theatrical, Variety and Concert Agency (licensed annually by L.C.C.).
Ancaster House, 42/43, Cranbourn-street, W.C.2 (opposite London Hippodrome).
Phone: Gerrard 4215.
Telegrams: Syncrofilm, Westrand, London.

WANTED, all instruments for Stage Band, to open immediately. Boys who can sing or dance preferred. Audition Wed. at 3 o'clock at L.P.O.V.A., Ltd. (Art Moore), 12, Archer-st., W.C.

WANTED, smart Dance Trio, piano, sax, drums, for Jan. 26th and odd dates. Write for audition to Bert Haar, 42, Queen's-rd., Finsbury Park, N.4.

WANTED 2 or 3 players to join Violin and Sax, to form a friendly band. Engts. in view. Before 8 o'clock any evening, 59, Stamford-rd., Dalston.

TO LADY DANCE MUSICIANS.
WANTED for London engagement. First-class performers only.
Reply, with photo, stating age, experience, to Box 434, "The Era."

WANTED Known, SPLENDID OPPORTUNITY for ambitious young musicians in Military Band, Orchestra and Dance Band of Famous Highland Regiment, short period East, then return home with Regiment. CORNET, Clarinet, Flute, Oboe, Violin and 'Cello. Also vacancies for two bright boys with knowledge of music. Plenty of sport and lucrative engagements. Box 149, "The Era."

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
(2 minutes from Westbourne Park Station. 'Buses 28, 31 and 46).
Phone: Abercorn 2317.
Office Hours: 10—4 daily; Saturdays 10—1.
Licensed annually by L.C.C.

WANTED Known,
MAUD RISELEY, A.R.A.M., MUS. DIRECTOR AND LEADER, HOLDS ORCHESTRAL CLASSES DAILY FOR ALL INSTRUMENTALISTS. TAVAN, ALDER AND STANDARD WORKS STUDIED.
Good opportunity for Leaders to learn conducting and for Repetiteurs to become Leaders.
ORGAN.—LESSONS (CINEMA ORGANIST) AND PRACTICES, WITH ORCHESTRA INCLUSIVE FEES.
SAXOPHONE LESSONS by an expert and practices in dance music in the afternoons.
Reduced fees for pianists taking organ as second study.
DRUMMERS.—LEARN TO READ AND PLAY DRUMS AND XYLOPHONE. LESSONS BY WELL-KNOWN DRUMMER AND XYLOPHONIST, JIMMIE LITTLE. DRUMS AND LEEDY XYLOPHONE SUPPLIED FOR LESSONS.
Music from large library freely lent for home study.
Engagements provided, when proficient, in Cinema, Cafe, Hotel and Dance Bands. Over 50 late members in good positions at home and abroad.
Classes, continuous, held in our large, well-ventilated Hall with stage.
Junior Classes now formed, special tuition and reduced fees to backward instrumentalists.
Pianists and Violinists: Practices in quick-change pictures 1 to 2 o'clock on Tuesday, Wednesday and Friday; also Saturday mornings, 10—1 o'clock. Single practice or short course. Auditions and advice free. Special practice in dance music with orchestra on Tuesday and Thursday afternoons. Single practice if desired.
All Instrumentalists kindly send names and pars. for engagements.
THE WESTBOURNE DANCE BAND
(any number)
FREE FOR ENGAGEMENTS.
All coms. to M. Moir, Sec.

We wish all the members of the Profession a prosperous New Year.

WANTED, for the Band of a Famous Scottish Regiment with long period of Home Service—Cornet, Clarinet, Brass Bass, Violin, 'Cello and Piano players, between the ages of 14 to 25 years. An excellent opportunity for ambitious players. Write Box 944, "The Era."

WANTED for famous Cavalry Band, stationed in England, a Flautist and 'Cellist; must be under 26 years of age and single; very fine opportunities for good men. Apply Box 412, "The Era."

BRISTOL CITY POLICE BAND.
WANTED, the following instrumentalists at once for above Band.
Eb and Bb Clarinets, Cornets, French Horns, BB flat Bass; good experienced executants only entertained, preference given to those combining string instruments.
Also required, good Solo Violinist, 'Cellist and Pianist.
Age not over 28 years; height not below 5 feet 10 inches.
Director of Music: Captain F. W. Wood, M.V.O. (Late Director of Music, Scots Guards).
Apply:—THE CHIEF CONSTABLE, Central Police Office, Bristol.

WANTED, AS CONSTABLES,
First-class Bandsmen,
Clarinets, Cornets, Bassoon, Saxophone, Oboe, and Bass,
for Police Military Band.
Also Pianist (Dance).
Must be under 30 years of age, unless entitled to reckon previous service for purposes of pension, and not less than 5ft. 10ins. in height. Under special circumstances exceptions might be made.
Police rates of pay, pensions, etc.
Written applications, stating experience, qualifications, and instrument played to the Chief Constable, Sheffield.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas low weekly terms. Spearing, 6, Cumberland-mansions, West End-lane, West Hampstead, N.W.6. 'Phone: Hampstead 4597.

WANTED Known, Norris Music Lending Library; low weekly terms; expert fitting. 57, Osborne-road, Brighton.

WANTED, Portable Player (with instrument), to join violinist for pitching. Particulars to Box 462, "The Era."

MUSICIANS' WANTS.

WANTED, Engt. by M.D. (Baton or Violin), P.C.T., owing to Talkies; young, smart, splendid cinema library, perfect fitter, exp. any business; 12 years' exp. Apply Box 446, "The Era."

WANTED Known, Exp. Musical Director disengaged for panto or revue; composer and arranger; baton only. M.D., 15, Knoll-rd., East Hill, Wandsworth, S.W.18.

WANTED, by Musical Director or Solo Pianist (smart); theatre, var. or pic.; good refs. Letroy, 16, Dunraven-terrace, Treorchy, S. Wales.

WANTED by M.D. Pianist-Baton, Orchestrate, etc., any bus., res. or tour; highest refs. Austin, 3, Seely-road, Tooting Junction, S.W.17.

WANTED Known, C. Crippen, Violin Conductor; large library; any bus.; life showman; London or sub. 19, Sainfoin-road, S.W.12.

WANTED by Pianist-Conductor, solo and orchestral, wife Violiniste, Leader or Repet., singly or joint, any business; extensive library; highest refs. Accept £5 10s. weekly joint for perm. Conductor, 192, Watson's-rd., Blackpool.

WANTED Known, Violinist, exp., available for Trio or Dance; evgs. Pegram, 100, Glenister Park-rd., Streatham, S.W.16.

WANTED KNOWN,
EDITH D'AVARD,
THE WELL-KNOWN CONTINENTAL VIOLINISTE. VIENNA, PRAGUE, PARIS, LONDON, ETC. OWING TO RIVOLI CHANGING HANDS IS TERMINATING HER ENGT. MONDAY NEXT. WIRE OR WRITE: RIVOLI CINEMA, RUISLIP, MIDDLESEX.

WANTED, Engt. by first-class Violinist, double Banjo, Piano. Charles Williams, 55, Crampton-st., S.E.

WANTED, ENGT. BY SMART YOUNG JAZZ VIOLINIST. Go anywhere. Hurst, 59, Granby-st., E.C.2. 'Phone: Bishopsgate 9094.

WANTED, immediate engagement by experienced Violinist. Any business. Violinist, 83, Ridgway-rd., Luton.

WANTED, by Violinist (lady), thor. expd., odd engts. or perm; cine., var. or cafe; would assist in anything useful; library if required. Box 459, "The Era."

WANTED, ENGT. BY VIOLINIST, DBLG. E FLAT ALTO SAX AND B FLAT SOP. A REALLY FIRST-CLASS MAN IN SOLOS, CONCERT AND DANCE. SIX YEARS RECENT AMERICAN EXPERIENCE WITH MANY FIRST-CLASS BANDS. (LATE ARNOLD JOHNSON'S 1st BAND). YOUNG, SINGLE AND GOOD APPEARANCE. HAROLD BATES, EDWARDS HOTEL, EUSTON SQUARE, N.W.1. TELEPHONE: MUSEUM 0321.

WANTED, Engts. by young semi-pro. Violinist, dance or straight. Box 450, "The Era."

MUSICIANS WANTED.

ALL INSTRUMENTS.

BEGIN THE NEW YEAR WELL
WITH A STRONG RESOLUTION
by coming at once to the
OLD-ESTABLISHED AND RELIABLE ORCHESTRAL TRAINING CENTRE,
THE CINEMA BUREAU
(the recognised Bureau in the Profession),
18, CECIL COURT,
CHARING CROSS ROAD, W.C.

WANTED KNOWN.
To obtain an engagament in an ORCHESTRA, which you so much desire, you should have a POLISHING-UP COURSE, and to obtain this you cannot do better than place yourself in the hands of the PRACTICAL INSTRUCTORS AT THE CINEMA BUREAU.
SPECIAL NOTICE.—Free Auditions every morning from 11.30 till 12.30, and on Tuesday and Thursday evenings from 5.30 till 8.30.
GOOD DEPUTIES ALWAYS ON HAND.
WE SPECIALISE IN CINEMA ORCHESTRAS, QUARTETS, TRIOS. SINGLE INSTRUMENTALISTS SUPPLIED AT SHORTEST NOTICE.

TO PROFESSIONALS.
IF YOU ARE NOT ALREADY REGISTERED WITH US, WE ADVISE YOU TO DO SO WITHOUT DELAY. WE ARE THE RECOGNISED BUREAU IN THE PROFESSION FOR SOUND ENGAGEMENTS.

SINGLE INSTRUMENTALISTS SUPPLIED AT SHORTEST NOTICE.

'Phone: Garrard 1414.
Reg. L.C.C.

THE SEASON'S GREETINGS TO ALL OUR READERS.

MUSICIANS' WANTS.

WANTED Known, Violinist and Pianist, just finished 11 years Pier Theatre, Bognor Regis. Extensive library. Expert at fitting. Any business, cinema preferred. Write or wire, Eug. Amory, 89, Park View, Tredegar, Mon.

WANTED Engt., exp. Violinist; theatre, opera, etc., anywhere; refs. Violinist, 19, Paxton-st., Hulme, Manchester.

WANTED, Engagements by Experienced Lady Violiniste, doubling Alto Sax; any bus., anywhere. Violiniste, 14, Buckingham-st., Gt. Portland-st., W.1.

WANTED, Engts. first-class Violinist, dblg. Alto and Tenor Saxes; gigs or perm.; young and smart. 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3683.

WANTED Known, young Lady Violiniste wishes to join others for practice, evenings. 97, Hydethorpe-rd., Balham, S.W.12.

WANTED, Engt. by Violinist (strong tone); exp. any bus.; satisfaction guaranteed. Violinist, 91, Tollington-rd., Holloway, N.7.

WANTED, Engt. by first-class Violinist, any bus.; will deputise. 18, Buller-rd., Bruce-grove, Tottenham.

WANTED immediately, engt. by Violinist; expd. any business; good reader and executant. Box 452, "The Era."

WANTED, Engt. by first-class Violinist leader or rep.; 4 years P.C.T., ex. refs.; good lib. White, Manor House, Heavitree, Exeter.

WANTED by tip-top Leader, deputising or perm.; jazz or straight; can open immediately. Box 456, "The Era."

WANTED, Engt. by brilliant Leader and Solo Violinist, well known in London and provinces, now disengaged; £4 weekly. Box 461, "The Era."

WANTED, Engt., good Leader Violinist; hotel, cafe, cinema, experienced, library, or trio with own pianiste and 'celliste. Box 460, "The Era."

WANTED, Engt., exp. Violinist Leader; any bus.; large library; resident or tour. Letters Box 458, "The Era."

WANTED, Engt. by first-class Violinist Leader, any business, deputising or regular; strong, sweet tone. 30, Broxholm-rd., West Norwood, S.E.27. 'Phone: Streatham 8204.

WANTED, Engt. by first-class Violinist Leader, soloist; library; any bus. Box 455, "The Era."

WANTED, Engt. as Violin repet., anywhere; good refs.; experienced, sober, reliable, fine tone. Write Mr. Violinist, 60, Moor-street, Burton-on-Trent, Staffs.

WANTED KNOWN, 'CELLISTE, EXP. HOTEL, CINEMA; GOOD TONE; EX. REFS. VACANT JAN. 5th. DISTANCE NO OBJECT. 63, BOLSOVER-ROAD, HOVE, SUSSEX.

WANTED, Engt. by thor. expd. Lady 'Celliste; would deputise; London or near. Miss M. J. Stead, 53, Auckland-hill, S.E.27.

WANTED, Engt. by expd. 'Cellist, double Banjo, Piano. Mark Vincent, 55, Crampton-st., S.E.

WANTED Known, 'Celliste, A.R.C.M., exp., desires engt.; cinema, hotel, cafe. South only. Box 466, "The Era."

WANTED by Exp. 'Cellist, open odd engts., dinners, dances, etc., or deputising. Shaw. Mitcham 3828.

WANTED by Young 'Celliste, Dep. or Perm. Engt.; good offers only. 'Phone: Molesey 1282. 47, Claremont-rd., Teddington.

WANTED, Engagement by Exp. 'Cellist, dblg. Tenor Banjo; London districts; any bus. Box 449, "The Era."

WANTED Known, first-class 'Cellist, double Tenor Banjo; exp. opera, variety, pictures, etc., desires engt. Box 425, "The Era."

WANTED, Engt. by Orch. and Solo 'Cellist, good-class cinema or cafe, London or near. Buckler, 80, Halford-road, Hillingdon, Uxbridge.

WANTED Known, Ellen F. Boden, 'Celliste, free for deputising; dblg. Banjo. 45, Blakehall-road, Carshalton. 'Phone: Wallington 1696.

WANTED, by young 'Cellist, engt.; cafe or cinema; previous experience. 'Cellist, 18, Stockwell-grove, S.W.9.

WANTED Known, 'Cellist, solo and orchestral, at liberty. 36, Dorset-st., Portman-sq., W.1. 'Phone: Welbeck 2146.

WANTED, Engt. by thor. exper. 'Celliste. 49, Shrubbery-rd., S.W.16. 'Phone: Streatham 4112.

WANTED, Engt. by First-class Double Bass Player; cinema, cafe, hotel; powerful player; 15 years' experience in cinema; any other business. Basso, 24, St. Mary's-rd., Hornsey, N.8. 'Phone: Mountview 3260.

WANTED, Engt. by tip-top String Bass player, late principal bass National Orchestra of Wales. Farmer, 45, Grange-rd., Stourbridge, nr. Birmingham.

WANTED, Engt. Double Bass, dblg. Sousaphone; cinema or variety; experienced and refs. A. T. Moore, 20, Seville-street, Brighton.

WANTED, Engt. by D. Bass, dblg. Sousa.; exp. all lines; age 38; anywhere. Box 453, "The Era."

MUSICIANS' WANTS.

WANTED Known, first-class Double Bass liberty, concert, cinema, hotel; late Bournemouth and Harrogate Municipal Orchestras, etc. Box 454, "The Era."

WANTED, Engt. by expd. D. Bass (three seasons Municipal Orch., Bexhill); any business, anywhere; double if required. Emanuel, 58, Sherwood Park-road, Streatham Vale, S.W.16.

WANTED Known, Sousaphone, open dance bus., etc. Rogers (Reliance 2587), 38, Foxley-rd., Brixton, S.W.9.

WANTED, Engt. E flat Sousaphone player (not holder); first-class instrumentalist; any bus. Start at once. Reg. Uphill, 8, Argyle-st., Kings Cross, London, W.C.1.

WANTED, Engt., by Flautist, high or low pitch; disengaged through talkies. R. W. H. Wright, 125, London-rd., King's Lynn, Norfolk.

WANTED, Engt. by String Bass and Bone player; year's exp. in cinema and variety and jazz; wages moderate, H. Packer, 32, Fremantle-st., S.E.17.

WANTED Known, Solo Oboe and Alto Sax, Clart., vacant through Talkies; exp. all lines; young and smart, 166, St. Vincent-st., South Shields.

WANTED KNOWN, Clarinet (modern style), double Tenor and Alto Saxes (solos), seeks gigs. Len Church, 15, Derwent Grove, S.E.22.

WANTED, Engt., Sax, Tenor, Alto, Sop. and Clarinet. 70b, Portsdown-rd., Maida Vale, W. Paddington 3415.

WANTED, Engt. by Lady Sax, dblg. Piano. 11, Glazebury-road, West Kensington. 'Phone: Fulham 6329.

WANTED, Engts. by E flat Alto, Q Melody and Soprano, Sax; any distance. F. D. Hill, 16, Fortess-rd., Kentish Town. Hampstead 5181.

WANTED by Tenor Sax and Sop, evening engagements; own car. 106, Long-drive, Acton, W.3. Chiswick 4166.

WANTED by Alto Sax, dblg. Violin, Clar., evening engts.; reliable. Sax, 6, Atherfold-rd., Stockwell. 'Phone: Brix. 6598.

JACK BONNER,
TENOR SAX, CLARINET, VIOLIN & OBOE.
WANTED Known, at liberty from 4th January on; young, smart and reliable; fully experienced. All offers to Westover Ballroom, Bournemouth. (See also card).

WANTED Known, Sax, E flat Alto or Tenor vacant; vocalist. Sax, 48, Elmwood-rd., W.4. 'Phone: Chiswick 3124.

WANTED by Saxophonist, Brilliant Alto, Clarinet, Oboe, work; anywhere. Wells, 55, Guildford-st., W.C.1. Terminus 5805.

WANTED by Saxophonist, Alto, Ten., Baritone, Sop. and Clart., perm, engt. or gigs. Own car. Burne, 11, Chatsworth-rd., W.4. 'Phone: Chiswick 5829.

WANTED, Engts. by first-class Alto Sax, dblg. Clar.; own car. 38, Norfolk-ave., N.15. 'Phone: Palmers Green 4430.

WANTED, Engt. exp. Tenor Sax., dblg. Violin; gigs or perm.; young, smart, reliable. 75, Somerset-rd., Edmonton. 'Phone: Tottenham 3683.

WANTED Known, E flat Alto, Sop. and Clar., semi-pro., good tone and reader. Box 468, "The Era."

WANTED, Engt., Cornet or Trumpet, late J. O'Mara's Opera Co., Pavilion, Glasgow, etc. Write Fred Buttler, Sunnyside, Shilton, Coventry.

WANTED Known, Lady Trumpet open for offers; experienced. Letters: E.B., 20, Rutts-terrace, New Cross, S.E.14.

WANTED, Engts. by Trumpet; expd. dances, dinners, solos. Fell, 28, Brooke-rd., E.17. 'Phone: Royal 7212.

WANTED Known, Trumpet, first-class, young, expd., open for gigs or deputise. O.F., 39, Camberwell-grove, S.E.5. 'Phone: Rodney 2793.

WANTED, Engagement, Trombone, all-round exp.; soloist. "Sharps Tromboneers," 11, Manor-st., Deansgate, Manchester.

WANTED, Engt. by Trombone, well-known brilliant soloist; any bus.; out through Talkies. Johnny Rawes, 36, Percy-street, Warrington.

WANTED, Deputising, two weeks' holiday; Mustel organ, pipe organ, orch. piano; 12 years' exper. W. A. Davies, 46, Adelaide-road, Brockley.

WANTED, Post by Orch. Organiste; Mustel, reed; long London experience; good reader; refs. 12, Spezia-rd., Harlesden, N.W.

WANTED Known, Organist, experienced, free to deputise, solo or orchestral. 4, Parkside, Cricklewood, N.W.2. 'Phone: Willesden 2921.

WANTED, Engt. by Organist (Mustel); Town only. Edward Rose, 5, Tolmers-sq., Hampstead-rd., N.W.1.

WANTED, Engt. by Organist-Pianist, solo or orch.; expd. at fitting. M.D., 4, Fielding-rd., W. Kensington.

WANTED, Engt. by Pianist-Organist, exp. cinema, variety, dance, expert reader, syncopator; young, versatile; solo or orchestral. Evans, 49, Hott-st., Hull.

WANTED Known, good reliable Orch. Pianiste at liberty; any business. M.U. terms. Box 444, "The Era."

WANTED, Engt. by first-class Pianist, double Reed Organ. William Dearlove, 55, Crampton-st., S.E.

WANTED Known, brilliant Orch. Pianist (P.C.T.), equally facile organ (3 manual or Mustel), 17 yrs.' exp.; class refs.; high-speed programmes; symphony and syncopation; time, tempo., technique. Midlands preferred. Musician, 66, East-st., Coventry.

WANTED, Engt., first-class Orch. Pianiste; thor. expd. theatre and cinema, variety, hotel. 'Phone Wimbledon 4981.

WANTED Known, Dance Pianist (hot style) requires evening engts.; own library, car. G. Good, 28, Montana-road, S.W.17. Streatham 7623.

WANTED, by Relief Pianiste, immediate deputising, any district; experienced and reliable. Pianiste, 323, Church-road, Leyton, E.10.

WANTED, Engt. by young Pianiste-Vocaliste, straight and dance; go anywhere. Box 999, "The Era."

WANTED by well-known Orchestral and Solo Pianiste, good permanent engt.; expert in picture, variety and dramatic work. Miss E. Spearing, West Lea, 15, Norwich-ave., Bournemouth West.

WANTED, Engt. by thoroughly experienced Lady Pianiste (solo or relief); excellent refs.; careful fitting; very moderate. Tel.: Streatham 5896. 82, Kirkstall-road, Streatham Hill, S.W.2.

WANTED, Engt. by brilliant young Orch. Pianiste; thor. exp. cinema, dance and cafe; ex. refs., large library, smart appearance. 67, Clifton-st., Swindon, Wilts.

WANTED, Engt. by Orch. Pianiste; pictures, variety, cafe; sight-reader. Any audition. Would deputise. 'Phone: Walthamstow 1371. Queenie Blanche, 43, Ruby-rd., E.17.

WANTED, Engt. Orch. Pianist, 15 years' experience, hotel, cinema, etc.; smart appearance and reliable. Box 451, "The Era."

WANTED by exp. Solo Pianiste, evening engt. or odd days, dep. Miss G., 35, Huntsmoor-rd., Wandsworth.

WANTED, re-engt. by brilliant Solo Pianiste; extensive library; can double organ, also panotrope. M., 65, Herne Hill-rd., Loughboro' Junction.

WANTED, Engt. by brilliant Pianist M.D. or orch.; 10 years' exp. cin.; young, smart, own lib. Vacant Jan. 6th on. J.S., 37, Headlands, Keswick.

MUSICIA[illegible] WANTS.

WANTED Known, Perfect Synchronisation. Pictures fitted on R.C.A. Photophone or Celebritone. Salary, £3. Lady now working wants change. Write Secretary, 24, Upper Bedford-pl., W.C.1.

WANTED, Engt., Banjo, Guitar, semi-pro., sight reader, soloist, young, smart. Fryer, 126, Drayton Pk., Highbury.

WANTED, immediately, by experienced Tenor-Banjoist (young) engagements with first-class Dance Band. "Banjoist," 224, Worningtón-rd., Ladbroke Grove, Nth. Kensington.

WANTED Known, well-known Banjoist-Guitarist seeks perm. engt. anywhere, at £3 10s. per week. Box 463, "The Era."

WANTED Known, experienced Dance Banjoist (Tenor), requires evening engts.; own library, car. A. Good, 28, Montana-rd., S.W.17. Streatham 7623.

WANTED Known, Tom Pemberton, Banjo and Guitar, evening engagements, wide experience. 18, Cornwall-rd., Paddington, W.11.

WANTED Known, TENOR BANJOIST (solo and dance), dbl. Spanish Guitar (ref. Dave Thomas), at lib. for gigs, etc. Barnes, 65, Olney-st., Walworth, London, S.E.17.

WANTED, IMMEDIATE ENGT. BY TENOR BANJOIST, DOUBLING GUITAR AND VIOLIN; YOUNG AND SMART; FULLY EXP. FREE NOW. TOM SINNOTT, 43, DE GREY ST., NEWCASTLE-ON-TYNE.

WANTED by Banjoist, G. Tenor, Guitar, engts.; experience. Banjo, 33, Lady Margaret-.d., N.W.5. 'Phone: North 4573.

WANTED, by expd. young Dance Drummer, few evening engagements. Good kit. Reader. Billy Martell, 35, Saltoun-road, Brixton, S.W.2.

WANTED, by Dance Drummer, Gigs, etc., superb kit; distance no object. Own car. Riverside 4403.

WANTED, Perm. or Gigs, Drummer-Vocalist; experienced all lines. Own car. 50, Burghill-rd., S.E.26. 'Phone: Sydenham 0841.

WANTED, Engt. by Drums, Celestaphone, etc., just left well-known London Palais. Good refs.; perm.; palais or hotel. H.F.M., 204, Kentish Town-rd., N.W.5.

WANTED, Engt. by Lady Tympanist-Drummer; fully experienced theatre, variety, revue. Drummer, c/o 56, Claremont-terrace, Fleetwood, Lancs.

WANTED, Engts., Dec. 30th, 1929. T. H. Lewis, Drums and Tymps; good reader and vocalist; late Palace Ballroom 7 years. 33, Alexandra-rd., Blackpool, S.S.

WANTED Known, expd. Drummer-Tympaniste; cinema and variety; highest refs.; smart kit, bells, effects. Open anywhere, any time. L. Jones, 62, Commercial-road, Hereford.

WANTED Known, young Drummer and Tympanist, Bells, Glock and Xylophone; straight and jazz; any business, anywhere. Drums, 22, Camden-st., Camden Town, London, N.W.

WANTED, Evening Engts., young Dance Drummer; 4 years' exp. dance bands; reader and reliable. A. Mitchell, 15, Albert-street, N.1.

WANTED Known, Double Drummer and Tympanist seeks engt. in theatre, music hall, or cinema; fully experienced, revue, musical comedy; good refs.; abstainer. Write Cryer, 19, Fishwick-rd., Preston, Lancashire.

WANTED, perm. engt. by Lady Drummer and Tympanist; reader; good refs.; experienced every line. 3, Edmund-st., Horton-lane, Bradford.

WANTED, perm. engt. by Lady Drummer and Tympanist; good refs., ex. kit, reader; theatre, var., pics., dance band, etc. 4, Pembroke-terrace, Bridlington.

WANTED Known, Drummer, Tympanist, Xylophone, all effects; out through Talkies; expd. cafe, cinema, etc.; single, young, smart. 126, Imeary-st., South Shields.

WANTED Known.

For first-class Orchestras of every description, apply—
MAY WALTER ORCHESTRAS,
81 and 83, Shaftesbury-avenue, W.
'Phone: Gerrard 1207 and 8.

WANTED Known, Kingsway Revels Dance Band. Few vacant evening dates: smart young men with personality; reasonable terms. Apply Scott and Scott, Ltd., 75, Kingsway, W.C.2. 'Phone: Holborn 4011.

WANTED Known, Rhythm Section (piano, guitar-banjo, drums), now with leader, require change. Can supply band. "J.," 80, Brocklehurst-st., S.E.14.

WANTED by Phylis Coleman Imperial Ladies' Orchestra offers for Summer Season; seaside, cafe, ballroom, etc.; coms.: 28, Hagden-lane, Watford, Herts. 'Phone: Watford 2425.

WANTED, Engagements by Smart Ladies' Trio (V.C.P.), doubling Banjo and Sax; any bus., anywhere. Violiniste, 14, Buckingham-st., Gt. Portland-st., W.1.

NOTICE TO CINEMA MANAGERS.
WANTED Known, a Ladies' Orchestra of five or six performers open to good offers. Interludes and varieties a speciality. Apply Director, Box 469, "The Era."

MISCELLANEOUS.

WANTED KNOWN. Congenial Friendships are quickly formed through the U.C.C. For particulars, write SECRETARY, 16EA, Cambridge-street, London, S.W.1. Est. over 20 years.

WANTED Known, Don't Miss Health through senseless prejudice. Few incurable diseases. Write Bird's Herbal Pharmacy, Castle Bromwich. Testimonials free.

WANTED Known, Amateur Societies supplied Stage Scenery or Drapings, hire or purchase. Birds, Castle Bromwich.

WANTED TO LET OR HIRE.

WANTED to Let. Rehearsal Rooms.
IDA LILLE,
79, New Oxford-street, W.C.1.

WANTED to Let, large and small Rehearsal Rooms; pianos. Frank Perry, 81, Golden-square, Piccadilly-circus. Regent 5696.

WANTED to Let, Rehearsal Theatre Rooms, five pianos, from 1/- hour. WEATHERSBY'S, 3, Bedford-st., Strand, W.C.2. Tel.: Temple Bar 4181.

"FLORADORA."
WANTED to Let, Professional and Amateur Rights.
WEATHERSBYS, 3, Bedford-street, W.C.2.

WANTED Known, Room (piano), 1/6 per hour; 11 a.m. to 10 p.m., including Sundays. 80, Seymour-st., N.W.1 (side Euston).

WANTED TO LET, 2/- per hour.
STRAND REHEARSAL SALON.
12, Burleigh-st., W.C.2. Tpl. Bar 7054.

WANTED TO BUY.

WANTED, B flat Sop. Sax, good make, S.P., G.B. Must be cheap. 11, Glazbury-rd., West Kensington, W.14.

WANTED for cash, E flat Soprano Sax, immediately. Lowest price and particulars, 28, Hagden-lane, Watford, Herts.

WANTED to Buy, Pair Tymps and Tubular Bells, flat pitch; must be cheap for cash. Box 447, "The Era."

WANTED, Stories suitable for Films. Also refined Beginners for parts. Letters only: Parr, 10, Norman-st., Finsbury, E.C.1.

ARTICLES FOR SALE.

ALEX BURNS, LTD.

SAXOPHONES.

GREATEST BARGAINS IN ENGLAND
For new and second-hand Saxophones.
Every second-hand instrument is thoroughly overhauled and sent out as new

SAXOPHONES ON 5 DAYS' APPROVAL AGAINST CASH.
Full Cash Returned if Dissatisfied.
EVERY MAKE IN STOCK.
SAXOPHONES EXCHANGED.
INSTALMENT TERMS ARRANGED.

WRITE FOR LISTS.

REPAIRS & PLATING—LOWEST PRICES
Save time, money and trouble. Obtain every satisfaction from—
ALEX BURNS, LTD.,
128-132, Shaftesbury-avenue,
(Opposite Palace Theatre).
'Phone: Gerrard 3796.
Hours: 10 till 6.30. Sat. 10 till 3.

A MUSTEL ORGAN, low pitch, for hire; also Celesta. MALKIN, 34, Spencer-hill, Wimbledon, S.W.19. 'Phone Wimbledon 5053.

A.F.M. DRUMS, Bass and Side Drums, complete outfits, cymbals, accessories; direct from makers. New illustrated catalogue, "Drums and All about Them," free on request. A. F. Matthews & Co., 17, Aylesbury-st., Clerkenwell, London, E.C.1.

BACH MOUTHPIECES make a poor brass instrument play well, a good instrument play better, and turn an average performer into a 100 per cent. artist. 30 days' free trial. Catalogue free. See LEWIN BROS.

BALLOONS PRINTED, with your advertisement, from 7/- per gross, 5 gross 32/6. Carnival novelties also supplied. Surrey Rubber Co., Worcester Park, Surrey.

BANJO STRINGS for professionals, best quality only. Sample set as an advt. 6d. Miller, String Specialist, 10, Everton-st., Southampton.

COLLAPSIBLE DRUMS, with case. Thompson's, 18, Noel-street, Soho, London.

'CELLO, £8; ditto, £2 15s.; bag, 15s.; bow, 10s. Vrint, 104, Sandringham-buildings, Charing Cross-road, W.C.

DRUMS, new and second-hand, American pattern, keenest prices, exchange or deferred payments. Collapsible Drums. Write or call.
The Supreme Drum Co.,
2, Litchfield-street, W.C.2.
(Opp. St. Martin's Theatre.)

DRUMS, Musical Instruments, new and reconditioned. Write lists. Thompson's, 18, Noel st., Berwick-st., W.

DRUMS. The famous "Ref" Drums are unsurpassed for strength of construction and high-class finish. The finest value ever offered. 28 x 15 Bass, white or black, 12 d.t. ftgs., tymp handles, etc., £6 10s. Send p.c. for new illustrated colour catalogue of the 1930 models. Foote, Ltd., 232, Hornsey-road, London, N.7. 'Phone: North 4630. Grams: Xyloref, Holway, London.

DANCE DRUMS. Complete "Premier" kit, new August, £15; take £9, real snip. 13, Choumert-sq., Peckham, S.E.15.

FOR SALE, a quantity of Grecian Dresses, props, original music. Box 457, "The Era."

LEWIN TRUE PERFECTION. The Saxophone with exceptional tonal qualities and twenty years' guarantee. Your present instrument in part exchange. Deferred payments. Write NOW for fully illustrated catalogue and free Souvenir. LEWIN BROS., 17, Moor-st., Cambridge-circus, London, W.1.

PIANO-ACCORDION, 120 bass, as new. Thompson's, 18, Noel-st., Berwick-st., W.

SAXOPHONES.
The World's Best—BESSON.
Send for lists, new and second-hand. Special terms and attention to the profession. Prompt repairs to all makes.
BESSON,
196-8, Euston-road, London, N.W.1.

SAXOPHONES. Stupendous reductions in second-hand bargains. B flat Sopranos: Foote, £9; "Ref," plated, £11; Albert, plated, £10. E flat Altos: French, plated, £8; "Ref," all latest, plated, £12; Selmer, ditto, £17; Super "Ref," gold plated, 17. B flat Tenors: Foote, £11; Wood, plated, £13; "Ref," S.P., G.B., £17. E flat Baritone, plated, £19. Many others. Full list on application. Foote, Ltd. See 'Drums."

SAXOPHONES. Super "Ref." High-class outfits, embodying all modern able for the most discriminating player. improvements, at moderate prices. Suit-Illustrated Catalogue post free. Foote, Ltd. See "Drums."

SAXOPHONES, new and second-hand, all makes, competitive prices. Part exchanges and deferred terms. Lists free. LEWIN BROS., 17, Moor-st., Cambridge-circus, London, W.1.

SAXOPHONE REPAIRS. Absolutely first-class workmanship and lowest prices. Guaranteed satisfactory work. Estimates free See LEWIN BROS.

SAXOPHONE STANDS as supplied to all the leading bands. Illustrated catalogue free. See LEWIN BROS.

SAX, C Melody, Conn, silver-plated, gold bell, pearl tips and rollers; good case. £15. 155a, Lavender Hill, Battersea, S.W.11.

SAXOPHONE, Soprano, by Conn; low pitch, silver pltd., nearly new, £14; or exchange Tenor or Baritone. 10, Merton-rd., Walthamstow. Hol. 9143.

TRUMPET (new), rotary-quick change to "A," H. and L. pitch, triply S.P., fine tone and free action; 70/-. E. Jackson, Model Works, 3, Jeffrey's-place, Camden Town, N.W.

TINSEL TRIMMINGS, Foil Paper, Stage Jewellery, Spangles, Paste Stones, Pearls. White's, 43, Drury-lane, W.C.2. Entrance Broad Court.

TYMPANI on Hire is throwing money away. Send a postcard for "Premier" Hire Purchase Terms. Five different models. Write Premier Drum Co., Ltd., 64, Berwick-st., London, W.1.

XYLOPHONES. Full range of models from 2½ to 4 oct. All mounted on our new design collapsible undercarriage. Unbeatable for excellence of tonal qualities and high-class finish. Also Harpaphones, Vibraphones, Bells, Glocks, Tympani, etc. Particulars and professional quotations on application to Foote, Ltd. See "Drums."

XYLOPHONE cheap is usually a waste of good money. Get a solo instrument, and pay the difference over twelve months. Premier Drum Co., Ltd., 64, Berwick-st., London, W.1.

100 VISITING CARDS 1/7, Gold-edge 100 2/6. Send stamps for free samples (mention paper). H. Bakes, 10, Park-ave., Bradford, Yorks.

100 VISITING CARDS 1/9, best quality 2/6 per 100. Postcards from 2/6 per 100. Samples free. W. Budden, 18, Vincent-ave., Winchester-rd., Southampton.

50 VISITING CARDS 1/2, post free. Send P.C. for styles and samples. Gathercole, 33, Percy-rd., Isleworth, London, S.W.

ROYAL SURREY THEATRE,
BLACKFRIARS ROAD, S.E.

Tenders are invited for Renting this Property.

The THEATRE, which has seating accommodation for 1,600 people, has a frontage to Blackfriars-road of 62 feet, a return frontage to a passage way of 80 feet, as Approach from Waterloo Bridge-road, and occupies a GROUND AREA of about 17,800 square feet.

Adjoining the Theatre is a FREEHOLD PROPERTY IN WATERLOO ROAD, which has a frontage thereto of 82 feet, and an area of about 9,470 square feet; so that the total area of land available for letting is about 27,270 square feet.

Particulars of the PROPERTIES are in course of preparation, and will contain draft Lease, leaving the Tenderer to fill in the term he requires and the rent he is willing to pay.

Tenders, which must be in the form contained in the Particulars may be either for the Theatre alone, or inclusive of the Waterloo-road Site. They should be addressed to:

Messrs. BURCH & CO., Solicitors, 6, Bolton Street, Piccadilly, W.1.

and delivered in a sealed envelope marked "Tender for renting Royal Surrey Theatre," by 4 p.m. on MONDAY, JANUARY 20th, 1930.

Further particulars and orders to view may be obtained of Messrs. SISSONS, BERSEY, GAIN, VINCENT & CO., Chartered Accountants, 53, New Broad-street, E.C.2, of Messrs. BURCH & CO., Solicitors, 6, Bolton-street, Piccadilly, W.1, or of Messrs. FULLER, HORSEY SONS & CASSELL, 11, Billiter-square, Fenchurch-street, E.C.3.

OPERA HOUSE, SOUTHPORT.

FIRE.

THIS THEATRE HAS BEEN TOTALLY DESTROYED BY FIRE, AND ALL CONTRACTS WHICH WERE HELD WITH THIS THEATRE ARE AUTOMATICALLY CANCELLED.

THE DIRECTORS WISH TO THANK ALL MANAGEMENTS FOR THEIR PAST BUSINESS RELATIONS, ALSO FOR ALL LETTERS OF SYMPATHY RECEIVED, WHICH WERE TOO NUMEROUS TO ANSWER INDIVIDUALLY.

FOR SALE,
A REAL BARGAIN.
THE MAGNIFICENT SCENERY
now showing at the Scala Theatre, London.
"Babes in the Wood" Pantomime.
Designed and painted by Leolyn Hart.
Including the Transformation Scene.
All in perfect condition.
A magnificent artistic production.
Three Hundred Pounds.
LEOLYN HART, LTD.,
79, St. Martin's-lane, London, W.C.2.

FOR SALE.
Re BRITISH NATIONAL OPERA CO.
LARGE QUANTITY OF FLATS AND WOOD WINGS in good condition at £5 per load.
Apply to Johnson, Dymond & Son, Ltd., 24/26, Great Queen-street, London, W.C.2.

BURGH OF GIRVAN.

THE Town Council are prepared to receive OFFERS for the season 1930 or for such longer period as may be agreed on for (1) the right to give ALFRESCO CONCERTS or other popular entertainments on the Band Pavilion; and (2) for the Tea Rooms in the said PAVILION.

OFFERS stating the nature of the entertainment to be provided and the rent offered, to be lodged with the Town Clerk, Girvan, on or before 24th January, 1930.

Further particulars may be had from the Town Clerk.

The highest or any offer may not be accepted.

Town Clerk's Chambers,
Girvan.
Dec. 20th, 1929.

REEDS

Per Dozen.

	Sop. & Clart.	Alto	Tenor
Vandoren ...	3/-	5/-	6/6
Selmer	2/9	3/6	5/-
I.O.A.	5/-	5/6	6/6
Vibrator	3/6	5/-	6/6

As used by many of the Leading Saxophonists.

Bell Brand Banjo Strings, 1/1 Set of 5.
Black Diamond Brand Banjo Strings, 1/6 Set of 5.
Violin Silverin E Strings, 1/6 doz.
Violin Silverin A Aluminium, 5/-doz.

HESSY'S,
20, Manchester Street, Liverpool

PROFESSIONAL APARTMENTS.

LONDON.
Brixton-road (223). Combined rooms, single from 10s., double from £1. Mrs. Wren.
Brixton Hill, 71, Hayter-rd. C. Whincup.
N.W.—A real bed-sitting-room (single or double); own meter; beautifully furnished; lovely house; geyser; 1 to 2 gns.—7, Lancaster-place (corner of Belsize-square), Hampstead.

BIRMINGHAM.
62, Bath Row. 2 sitt. rooms, 4 bedrooms, comb. bath, w.c., piano. Miss Haynes.

BRIGHTON.
"Harrington." 71, Middle-street. 12 B, 1 D, Lounge, L, hotbaths, BT, EL. Gas fires. 'Phone 2170. Mrs. C. Ball.

CARDIFF.
30, Plantagenet-street, Riverside. One double combined room, one single, electric light, bath (h. & c.), indoor conveniences. Close to all theatres and G.W.R.

GLASGOW.
Thornton, 11, Charing Cross Mansions. Bed-sitting rooms. Full board 30/- each. 'Phone: Douglas 3426.

HANLEY.
139, Lichfield Street, 2 B, 1 S, 1 C.R. Piano, Bath, E.L. Mrs. Tomlinson.

HUDDERSFIELD.
Mrs. Adams, 45, Rose-terrace, Calton-st.

HULL.
33, Lansdowne Street. 1 B. 1 S. 1 C Miss E. P. Probert
Large front combined; also small. All letters answered. Alewood, 6, Napier-terrace, Norfolk-street.

LOUGHBOROUGH.
118, Station-street. 2 combined rooms, double bed, and front sitting. Terms moderate. Mrs. Topley.

MIDDLESBROUGH.
Princ. only. Mrs. Clifford, 163, Southfield-road. 2 S., 3 B., bath, piano, el. light

NORTHAMPTON.
45, Wood-street. 2 B, 1 S, 1 C, P, L, BT, E.L. 3 mins. theatre. Mrs. M. L Raybould.

NOTTINGHAM.
19 All Saints'-street. 3 bedrooms, sitting 2 combined; electric light, bath. Mrs. M. Boyle.

RAMSGATE.
Comfortable apartments, well recommended. Two mins. Palace. Mrs. Coustick, 24, Elms-ave. (late Beech House).

HASTINGS.
ALEXANDRA HOTEL.
SEA FRONT.
Substantial Discount given to Water Rats and all other pro.'s.
120 rooms with running hot and co'd water, coal and gas fires, te'ephone, radiators. Fully licensed
Phone 603. Write for tariff, state requirements.
Propt. J. UCCELLI, late Manager PINOLI'S Restaurant, Wardour Street, W., and prop. Boulogne Restaurant.

ESTABLISHED 1830.
CONSULT
BURNET'S
for
THEATRICAL HOSIERY
of every description.
FANCY TIGHTS
COMBINATIONS
LEOTARDS
PADDINGS
ANIMAL DRESSES
made to order.
STAGE DRAPERIES
and
FABRIC SETTINGS.
B. BURNET & Co., Ltd.,
22, Garrick Street,
COVENT GARDEN,
W.C.2.
TELEGRAMS: COVENT, WESTRAND, LONDON
TELEPHONES: TEMPLE BAR, 3972, 4839.
UBE, LEICESTER SQUARE.

THEATRICAL STORE
TO LET
AT
MURPHY ST., S.E.1
FLOOR AREA 1,750 FEET.
Apply:—F. A. Davis,
19, Baldwin's Gdns., E.C.1

FROM THE PROVINCES.

BELFAST.

ROYAL HIPPODROME. — G.M., Mr. George Dobler; A.M., Mr. Mark Robinson. The attraction here this week is the revue, "Sense and Nonsense." The cast includes Betty Warren, Mabel Marks, Claude Lester, Horace Lane, Frank Tully, Alec Hardy, Corelli, pianist, etc.

ALHAMBRA THEATRE. — G.M., Mr. R. J. Macdermott. Vaudeville is sustained here by Sherwood and Forrest, comedians.

DONCASTER.

The revue, "A Sherry Cocktail," is presented at the Grand Theatre by Dan Bros. and Sherry. Dan Sherry, as chief comedian, is assisted by Jim Sherry and Harry Sherry. A strong supporting cast includes Pete and Sam Sherry, Daisy Sherry, Marie Christie, Reg James, the Cocktail Girls, a versatile troupe of dancers.

At Arcadia, Barry Jackson and Prince Littler present the comedy "Bird in Hand."

DOVER.

The New Granada Theatre, which will be devoted to talking pictures and stage-shows, will be opened in Dover on January 8th. Miss Gracie Fields is expected to be present on the opening night, and the Mayor and Council of Dover have also accepted invitations to be there. The management of the Granada sent a large floral decoration, wishing all success to the King's Hall Theatre, on their opening night.

Revue and variety fill the bill at the Royal Hippodrome, Dover (Resident Manager, Alan D. Dunbar). Leon Pollock's revue, "Mirth and Beauty," supported by several clever turns, provided the Christmas attraction, and drew large houses.

The Managing Director of the new King's Hall Theatre is Mr. Harry Goodson. The Resident Manager is Mr. J. C. Harrod, and Miss Marion Head is Managing Secretary.

PRESTON.

HIPPODROME. — R.M., Mr. Walter Hassan.—Another capital pantomime production in "Jack and Jill" (presented by Mrs. Kimberley and Frank H. Fortescue) is drawing full houses. The producer has handled the story in an original and captivating style and the result is a pantomime which delights all, from the youngest to the eldest. The cast includes such front provincial stars as Freddie Frome, Vera Rejane, the Three Ringlands, and the Curran Brothers, aided by a long list of able supporters. Fun there is in plenty, and the vocal side of the show is strongly represented. Dancing, too, has not been neglected, and the chorus work in particular is admirable.

NEW VICTORIA.—R.M., Mr. Ivan Yeatman; A.M., Mr. Geo. Jones.—The regular standard of excellence has been appropriately augmented this week and the programme contains many novel features, and special music, in keeping with the festive season. Business here has been particularly good since Christmas, and Mr. Yeatman's special efforts have been duly appreciated. The outstanding item in the current show is a fine all-"talkie" production, "Masquerade," which, besides being an absorbing story in which comedy and drama are appreciably represented, constitutes a brilliant example of modern photography and production. The sound production is clear, and a strong cast, headed by Alan Birmingham, do good work.

THEATRE ROYAL.—G.M., Mr. Arthur R. Harrison.—The many improvements and changes carried through here by the new manager, Mr. Harrison, have had a favourable effect on business. It is Mr. Harrison's intention to run the latest "talkie" features and a good "silent" supporting programme. The stellar attraction for the week is a sound production, "Under the Greenwood Tree," from the story by Thomas Hardy.

PALLADIUM. — R.M., Mr. E. Angers.—"The Wedding March," starring Eric Von Stroheim, is one of the greatest silent productions Preston has had for some time. There is no drawn-out introduction and thrills follow in rapid succession. A striking feature of the programme is the beautiful and appropriate orchestral accompaniment so cleverly arranged by the musical director, Mr. Stanley Wootton.

THE STAR.—G.M., Mr. A. R. Harrison; R.M., Mr. Arthur Mansell. —A big double feature programme here includes "Twin Beds" and "Man and Moment." Special music by the Blue Star Orchestra.

EMPRESS.—P., Messrs. Buck and Abbott.—Pictures, variety, and music do well.

SUNDERLAND.

There is one pantomime running here—"The Babes in the Wood"—at the Victoria Hall, locally produced. It is a bright little show and will later go on tour in the North.

"The Desert Song" is having a second week's successful run at the Empire Theatre.

At the Theatre Royal, the Denville Company continues its successful engagement. This week, the play is "Gentleman Jim."

The King's and the Avenue Theatres are devoted to pictures.

THE METROPOLITAN.

There will never be any lack of laughter at the Metropolitan while Dick Henderson is on the bill. His never-failing flow of broad Yorkshire humour ensures a continuous round of applause. His salvo of jests contained few that were in their "anecdotage." Also in his singing of "Your Mother and Mine," Mr. Henderson gave a full rein to a good voice and showed us he has a command of emotion. G. H. Elliott, who is appearing at this popular hall again this week, is a variety artist of the first rank. Mr. Elliott's songs and dances met with the reception which they thoroughly merited. Whether he was singing of his home in Kentucky or Nebraska, or tripping a measure in his own inimitable style, he carried his audience with him. We were pleased to see both these clever artistes back again at the Metropolitan after a long absence.

Another popular turn here is Johnson Clark, the "sportsman ventriloquist." Mr. Clark, as a stranded motorist, puts in some clever work with two country yokel "dolls." There is a good deal of humour and even a dash of pathos in this bright act. Anna Rogers gives some clever skits of other well-known stars. Especially good was her "take-off" of the Houston Sisters. She also mimicked Gracie Fields and Sophie Tucker. A very "colourful" turn in more senses than one was the revuette given by the Five Musical Spillers. Plenty of life, tune and quick-stepping! Let us have this act again by all means. The incomparable Valliere, Brena Quinion and Charles Harris, and Hamilton Conrad and his wonderful pigeons were other good turns on this excellent bill.

"Art and Mrs. Bottle."

"Art and Mrs. Bottle" had to be withdrawn from the Criterion Theatre recently and there was then no other theatre available. The Royalty Theatre became free, and the play was revived there on Monday evening with Miss Irene Vanbrugh again in the leading part. She is supported by all the members of the original company, except Mr. Robert Loraine, whose part is played by Mr. Campbell Gullan.

Rubinstein and the Double-Bass.

Rubinstein, not content with being the world's greatest pianist after Liszt, pined to be known as a great composer. He wrote incessantly in his desire to eclipse Wagner, of whom he was very jealous. At the rehearsal of a new opera he had written, he was so pleased with the work of the orchestra that he promised them a champagne supper at his hotel after the performance if the opera was a success. Unfortunately, the opera was a failure, and the audience so unenthusiastic that, in disgust, Rubinstein, who was conducting, handed over his baton to a local conductor and, returning to his hotel, went to bed. Just on midnight there was a knock on his door. "Who is it?" he shouted angrily. "It is I, Herr Rubinstein, the double-bass player from the opera orchestra." "What do you want?" "I've come for the champagne supper." "Nonsense!" replied Rubinstein, "the opera was a ghastly failure." "Well, Herr Rubinstein," said the thirsty double-bass player, "I liked it!"

Beethoven as Pianist.

Beethoven was once playing a new piano concerto of his own at a concert. When the orchestra took up the theme he suddenly forgot that he was the soloist and, springing up, he started to conduct in his usual style, which was one of great vigour. At the first crescendo, he flung his arms out so violently that he extinguished both the candles on the piano-desk. One of the composer's friends, thinking that the same accident might happen again when the passage was repeated, sent for two boys and stationed them, with candles, one on each side of Beethoven. One of them unsuspectingly drew near to look over the piano. When the crescendo passage arrived, he received such a slap in the face from Beethoven's right hand that he dropped his light in terror. The other boy, who had been carefully watching the master, bent down suddenly and escaped a blow. The audience, very amused, burst into a roar. This threw Beethoven into such a rage that he broke half-a-dozen strings at the first chords of the solo. It was a long time before quiet was restored and from that day Beethoven never played again in a public performance.

ROCHDALE.

There is plenty of variety in the programme offered at the Royal Hippodrome this week. The artistes comprise Norman Carroll, entertainer; the Monjos, comedy specialists; the Huntings, jugglers and ladder performers; Edith Wilson, vocalist; Elwar and Elsie, equilibrists; the Five Dancing Bombays in novelty dances; and Les Golfus in the sketch, "Fun on the Links."

SALISBURY.

PALACE THEATRE.—P., P.C.T., Ltd.; R.M., Mr. Victor Haydn; Mus.D., Mr. W. Ball.—This week, for seven performances, Broadmead Productions, by arrangement with I. and D. de Lion and Ida Molesworth, present "The Man at Six," with a fine and powerful cast, including I. Aubrey Stanley, Rhona Adaire, I. Edwards Martin, John Culver, R. Bruce Walker, Douglas Phair, H. Ryeland Leigh, Stuart Munro, Tudor Williams and Alan Prior.

WHY RINKS MAKE MORE MONEY
By Using "CHICAGO"
TRADE MARK REG. U.S. PAT. OFF.
ROLLER SKATES

JOHN C. McCORMICK, President and Owner, Madison Gardens, says: "We selected 'Chicago' Skates for our Rink 23 years ago after considering all other makes. During all these years we have found them to be highly satisfactory—requiring very little upkeep. Your deliveries are prompt and your service efficient"

Manufactured by CHICAGO ROLLER SKATE CO., CHICAGO, ILLINOIS, U.S.A
SOLE DISTRIBUTORS:
J. C. PLIMPTON & Co., Ltd.,
GIBRALTAR ROW, OLD HALL STREET, LIVERPOOL.
London Branch: 19, CURSITOR STREET, HOLBORN, E.C.4.

FROM THE PROVINCES.

FROM OUR OWN CORRESPONDENTS.

LIVERPOOL.

Mr. A. P. Herbert's version of Offenbach's operetta, "La Vie Parisienne," is to be the attraction at the Royal Court for a month, and, judging by the genuine enthusiasm with which it has been received, there is little doubt that the visit will prove a success. This delightful burlesque on English manners of the mid-Victorian period, allied to tuneful music, makes an excellent evening's entertainment, which is enriched by the fact that it is splendidly staged and interpreted by a first-class company. Miss Kathleen Hilliard delightfully filled the rôle of the Toinette, the sparkling little French dressmaker, and was one of the mainstays of the production; Mr. Herbert Langley caused constant laughter with his funny English paterfamilias; George Farquharson; Miss Kathleen Burgis made an amusing and charming daughter, and Miss Winifred Ward very pleasingly acted the part of the mother. The brothers Mainwaring were gaily impersonated by Messrs. Arthur Lucas and Edward Roberts. Mr. Harry Hilliard was an amusing steward and other well-held parts were Angele (Miss Betty Baxendale), Marcelle (Miss Arabella Tolloch), Gustave (Mr. Hilton Layland) and the chief gendarme (Mr. Edward Earle).

"Toad of Toad Hall" is going along merrily at the Playhouse.

Mr. Fred Collins, managing director of the Shakespeare, wrote and produced a pantomime, "Robinson Crusoe," which he successfully presented last week, Christmas Day excepted. It contained several novel features and a deal of good comedy, while there were some picturesque scenes of striking character, notably "The Sultan's Palace" and the ship "Saucy Sall," on which sea chanties were sung. A strange feature of the pantomime is its Scots flavour and this is explained by the author, who contends that Alexander Selkirk, the hero of the Robinson Crusoe novel, was a Scotsman who hailed from Fifeshire! In the show are the Lauder Girls, who are said to be the only lady pipers in existence, while Scottish folksongs and the Doric are well in evidence. A real novelty is that Mr. Kingsley Lark, the well-known opera singer, is Robinson Crusoe, and Miss Elsie Griffin, formerly well known in Gilbert and Sullivan opera, the Polly Perkins. Both artistes had opportunities for showing their vocal powers. Miss Ellis Drake was the dame, a part which she made very funny, the captain and mate of the good ship were Lester and Wood, and Bert Denver, as Crusoe's "saft" son Billy, got all his points "well over."

This week variety is reverted to, prominent in the bill being Hilda Glyder, who is a favourite in Liverpool. Dave Davis presents the Swanee Minstrels, whose versatile melange of mirth and melody is always acceptable, and Fred Curran maintains his good reputation as an amusing comedian. Peel and Curtis, the Hebrew comedians; Master Trevor Schofield, vocalist; Clown Griff and Charles Karsal's "Sydney Steppers," in singing and dancing, are also in the list.

The Royal Hippodrome continues its fine variety bills, the current one holding the names of Will Hay and Company in sketch; Coram, the popular ventriloquist; Charlie Higgins, comedian; Betty Blackburn, vocalist; Laurel Brothers, acrobats; Will Somers, juggler; Toots and Partner; Collinson and Dean, comedy duo; and Phil and Phlora.

William Revill's "Shooting Stars" musical burlesque, is at the Rotunda.

The pantomime, "Goldilocks and the Three Bears," occupies Broadhead's Pavilion stage. Captain Permain's three bears are a feature of the show. Among the artistes are Eva Linacre (Robin), Laurie Wedburn (Goldilocks), Tom Hulme (Dame), Frank Bass (Baron), Eddie Walker and The Bellinis.

The variety programme at the Lyric has the names of Neill and Flynn, in Irish comedy scene; Les Rogers, with musical and gymnastic novelty; Lucille and Trevor, vocalists; Seven Sunshine Girls, vocalists and dancers; Billy Batten and Doris, comedy duo; Eddy Brown, with novelty speciality act; Jeff Mandell Trio, in pot pourri; and Dave Godfrey, illusionist.

At the Winter Gardens, Waterloo, are John Henry, Blossom and Gladys Harridge in the sketch, "His Birthday"; the Musical Dawsons; Canaries Choir; Taceto Ritz Sisters; Young and Younger; Carino and Joan and Billy Noonan.

EDINBURGH.

The holiday attractions in Edinburgh are both bright and interesting. At the Lyceum, Mr. Laddie Cliff presents a new musical play, "Darling I Love You," with an understandable plot, by Mr. Harold Brightman and Mr. Arthur Rigby, and full of tuneful numbers by Mr Desmond Carter, while the cast contains several clever actors. A contemporary newspaper has asked for the names of outstanding comedians, and in the record surely George Clarke deserves a prominent place. The actor's whimsical, unforced humour in his present part, Bertie Bunday, never fails in its effect, and the house rings with laughter whenever he is on the stage. Neil McKay, the Scottish comedian, gives admirable support, his acrobatic dance calling forth the heartiest applause. Vera Lennox, as Peggy Sylvester, is not only a delightful actress, but a vocalist of much charm, and Wyn Richmond, as Bubbles Bundy, displays humour and ability in her performance. Other members of the cast who contribute to the success of the play are Philip Williams, as Sir Herbert Sylvester; George Hughes, as Hugo Baritz, a neat comedy sketch; Harold French, who shows distinct improvement in his art, as Bobby Darrell; Charles Paton, as Jennings; Leonard Russell, as the Earl of Fawcett; Florence Vie, as the Countess, and Tom Shale as Bill Barnacle. The piece is beautifully staged, and it is drawing crowded audiences.

A production by Messrs. Clayton and Waller, a musical comedy, entitled "Silver Wings," prior to its exhibition in London, is packing the Empire nightly. The play is, musically, of a delightful character and it has a dramatic story. Harry Welchman, in the part of a Mexican bandit, Pablo Santos, has a character after his own heart. He makes a strikingly picturesque figure, and sings his numbers with culture and distinction. Desiree Ellinger, as Inez, secures a triumph, alike by her graceful acting and her expressive vocalism. Emma Haig reveals herself as a highly humorous comedienne and an expert eccentric dancer. John Kirby and Leslie Sarony impart much drollery into their parts and give additional fun to the piece. Eric Roland is a gallant hero and has a pleasant voice which he uses well in the music of his part. There is an admirable company of dancers who compel the applause of the audience by the ease and dexterity of their movements, and the play is sumptuously mounted, scenery and dresses being at once brilliant and harmonious.

The Theatre Royal stage is occupied twice-nightly this week by a pantomime concerned with the story of "Robinson Crusoe." Kingsley Lark, the well-known singer from the Carl Rosa Opera Company, plays the title rôle with a true dramatic touch, and his fine voice is heard to advantage in the musical numbers. Elsie Griffin, late of the D'Oyly Carte Company, is a piquant Polly Perkins, and a better vocalist is rarely heard in pantomime. Bert Denver, a capital comedian, as Billy Crusoe; Elsie Drake, a very amusing Mrs. Crusoe and Lester and Wood, a comical pair as Bo'sun and Mate, add to the hilarity of the evening, and Jack Fraser, Millard W. Shevlin, Enid Bartlett and Billy Bartlett render valuable service. The Lauder Lassies Pipe Band, Madam Shulz's Six Karola Girls, and Dessie Desmonds' Twelve Young Ladies provide special turns. The scenic effects are in good taste and attractive.

LEICESTER.

ROYAL OPERA HOUSE.—S.O., Mr. Milton Bode; B.M., Mr. W. R. King. The Fred Clements' Pantomime Productions, Ltd., present an amusing pantomime in "Jack and Jill," which is being well received here. The cast is a strong one, all of whom are doing good work. Philip Howley is producer, with Ernest Arnold as musical director. Mr. C. Amandus is Acting Manager.

PALACE.—C. and M.D., Sir Oswald Stoll; M., Mr. James W. Hort. An interesting bill here features Hetty King, male impersonator, in her latest successes. Julius Darewski presents A. W. Baskcomb, Helen Debroy Somers, and Anthony John in an amusing comedy, "Relativity," by Dion Titheradge. Elsa Groocock's ballet in a series of national dances given by thirty talented local artistes, Cissie Hughes, comedienne and impressionist, Rubio Sisters, acrobats and equilibrists, Andy and Irving in a comedy gymnastic novelty, Lou Radford, xylophonist, Maggie McLean, Lancashire mill girl, and the British Movietone News. Edmund Gaeton and his orchestra render a pleasing selection. Special talkie programmes are given here every afternoon, "Chinatown Nights" being the subject.

GRANBY HALLS (Junior Training Hall).—Pat Collins presents a gigantic circus and Christmas jungle, which introduce many clever artistes, animals, etc. R. Fosset, junior, is the ring master.

THEATRE ROYAL.—S.L. & M., Mr. Milton Bode; A.M., Mr. Steane Louch. A Mannie Jay production in a capital revue, "Tres Bon" is the attraction. It is in fourteen scenes, with a book by Mannie Jay and Billy Kray, and introduces many novelties. Billy Kray is a pleasing comedian. Myrtle Grove makes a good leading lady. Gus Granville, Lynne and Lynda Trio, Mabel Sylvano, Eddie Masters, Nan Hillaby, Bob Williams. The 'Varsity Girls render many items praiseworthily.

PAVILION.—B.M., Mr. George Gray. Still going strong and in their twenty-sixth week, the Walkley and Healey Repertory Company are giving two more popular plays in "The Tramp" (by the late E. Hill Mitchelson), and "Over the Hill." An exceptional cast comprise Monica Holmes, Emily Marshall, Kitty Dillon, Muriel Derrick, Stanley W. Healey, George Walkley, Harry Ainley, Edwin Senier, Gilbert Elvin, Reginald Bevan, Alfred Raymond. The Empire News Bulletin proves interesting, while E. Marriott and his Band feature pleasing selections.

LITTLE PLAYHOUSE (Association Hall).—The Morton Powell Repertory Players present as their second play of their short season "Mrs. Gorringe's Necklace," which is well put on by a strong and capable company, featuring Marjorie Morton Powell, Edith E. Hunter, Aline Newell, Dolly Wright, Maisie Robson, Morton Powell, John Kemble, Albert E. Bannister, Arthur Akrill, and Norman W. Ellison.

GRANBY HALL ROLLER SKATING RINK.—A new rock maple floor has been laid here, which was opened on Monday. There are three sessions daily. Special exhibitions are given by Teddie Bright, an expert in trick skating. Mr. Bright has also been appointed floor manager. The Granby Skate Dance Band is under the direction of Mr. A. O. Foxall.

BIRKENHEAD.

HIPPODROME.—S.P. and M., Mr. D. J. Clarke; A.M., Mr. E. R. Stretton; Mus. D., Mr. B. Parks. Once again Alfred E. Dodd's new style minstrel show, "Something New," is here for the New Year holiday week. An ideal entertainment with a powerful cast for old and young alike.

ARGYLE.—S.P. and M., Mr. D. J. Clarke; A.M., Mr. H. O'Neill; Mus. D., Mr. H. S. Jones. The highly popular wireless favourites, Billie Dwyer and Charles Clapham are retained for a second week. Winnie Collins and Charles Brooks, in "Song and Nonsense," are another attractive turn. Maud Courtney and Mr. "C." in humorous topicalities, Herskind; Ardane Sisters; Dudley Dale, Hunter and Bobette; and Frederic Culpitt, comedian, who has the support of Jan Glenrose, complete an attractive programme.

DUNDEE.—A. A. Milne's comedy, "To Have the Honour," is played at the Queen's, with Florence Churchill as Gennister and Val Gurney as Prince Michael. The Victoria has seasonable fare in Harry Lee's pantomime, "Simple Simon," starring Pete Martin and Charlie Holbein. "Under the Greenwood Tree" is the Palace and Plaza attraction. Manager J. P. Matthews, of the King's, has put in a busy time raising money for the poor children of the town, but is amply rewarded by the success of his venture, which concluded by an entertainment given to 1,500 little folks. La Scala is the Mecca of music-lovers, Routledge Bell putting on a great show. The Kinnaird is doing big business with "Auld Lang Syne," in which Sir Harry Lauder is featured, and the production is of special interest by reason of the Tayside scenes.

The Emily Florence company stage a merry show, "The Rollicking Rajah," at the Empress. The Alhambra variety turn is submitted by Peacock and Rees.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. Walter Lupton. "Harmony (K)nights" is the alluring title of the show to be presented this week at the Hippodrome. At the head of affairs is Sir Robert Peel's band, an excellent combination of first-class instrumentalists. Another well-known artist is Scotch Kelly, whose portrayal of Scottish characters is always amusing. The Donnelli Sisters and Sutton, entertainers with song and dance, and magic interspersed with humour is presented by Leo Curtis. Described as a well-balanced pair, Dekker and Pan perform some wonder feats; Norton and Doon entertain with comedy; and Mitzukas, a Japanese speciality juggler, completes a very fine programme.

"TWO GLORIOUS HOURS."

AT CROYDON.

Mr. Maurice Cowan's "Two Glorious Hours," seen at Croydon Empire, on Monday, is surely the most delightful revue this experienced entertainment producer has given us. Some of the scenes are the most artistic possible. "Through the Eye of a Needle" and "Butterfly Wings" are two notable examples. There is some excellent comedy in the show, too; "A Warm Welcome," "What's a Maid," "Put up Job" and "The Course of True Love" being some that caused roars of laughter on Monday. "Memories of Bygone Days" is a fitting and excellent finale to the first half. It is a capital scena, well devised and executed. There are numerous other scenes and front cloths and specialities to make this show one in which the title was never more apt.

Mr. Len Jackson scores in a variety of rôles. He is one of those natural comedians who keep an audience amused without any apparent effort. His every appearance was the signal for mirth. His little piece of pathos in his "Chirgwin" imitation revealed his versatility. Mr. Victor Moreton is another big success. This popular artist fits nicely into the scheme of things, acts with distinction, sings well several numbers, and makes one of the hits of the show with his own speciality. Those supreme artistes, Nat and Joy Jackley, are rapidly going to the pinnacle of fame. They have plenty to do in this show but they do it all with a charm and skill that is irresistible. "Excuse me lady" is a great duet for these two, in which the tall debonair Nat and the pretty Joy are at their best.

Miss Babs Farren is an attractive blonde, who acts, sings and dances cleverly. She is a great asset to the cast, and so is Mr. Cyril James whose work throughout deserves praise. He is a really good step dancer. Miss Peggy Scott's comedy studies are all capital pieces of characterisation. Terpsichore is not neglected in "Two Glorious Hours," for besides Miss Jessie Luddock's Sixteen Glory Girls, who form a most efficient chorus, and dance in captivating style throughout, there is some exquisite dancing from Cochrane and Odette, a talented duo. Miss Marie Lawton's speciality on her harp was loudly applauded, and so was her fine singing of her own arrangement of popular airs.

Mr. Owen Palmer is General Manager for all Mr. Maurice Cowan's productions, Mr. George Percy, Manager, and Mr. Tom Lewis, Musical Director. Mr. Eustace Jay is the local manager.

"BREAKAWAY REVIEW."

AT BURSLEM.

The Mozzel Productions, Ltd., presented their latest revue to a crowded audience at the Burslem Hippodrome, on Monday, Dec. 23rd. The revue introduces many novelties and received a warm welcome. The scenery is excellent and there are many rich settings and a lavish display of dresses.

Comedy is exploited to the full by Bobbie Burns, and the audience is kept in continuous merriment. Harry Evans gives capable support, and appears in a humorous sporting scena along with Bobbie Burns.

A high standard of singing is maintained throughout the performance, and Vi Lane renders several effective numbers, while Tom Crook, a Yorkshire tenor, is loudly applauded. The eccentric dancing of Topsy and Turvy is very clever, and breezy singing and dashing comedy are provided by Stella White, soubrette and dancer. Leo Francis possesses a good voice and is also a mirth provoker. Vesta Ray is another player with a gift for comedy, and the Ten Amami Girls are an efficient background. Sensational knife-throwing is introduced in a Chinese scena.

GLASGOW.

All the holiday attractions are now in full swing. "The Sleeping Beauty," at the Royal, with Tommy Lorne and Miss Alma Barnes in the leading parts, is drawing crowded houses. So also is "Jingling Gordie, or Let Glasgow Flourish," with Victoria Carmen and Molly Milne as principal boy and girl, and the funniness of George West to keep the audience in good humour. "The New Moon," at the Alhambra, and "Here Comes the Bride," the Julian Wylie show at the King's, with Jean Colin, Clifford Mollison and Edmund Gwenn as principals, forms a particularly fine entertainment. At the Empire, Frank E. Franks and Fred Duprez top the bill, and at the Pavilion Fred Miller presents his "Pavilion Revels" for another week.

On Friday, the Scottish National Players presented Barrie's play "What Every Woman Knows," with R. B. Wharrie and Grace McChlery in the principal parts, and a very attractive performance was given. The play will run for eight nights and four matinées and should prove a very welcome addition to the holiday fare provided at this time.

Stage Hands Strike at Fulham.

The stage staff of the Grand Theatre, Fulham, consisting of sixteen men, came out on strike on Monday night. Their complaint is that their pay is below union rates. The management were able to carry on with their presentation of the pantomime "Cinderella."

Joe Marks.

We hear that Joe Marks, a talented Jewish comedian who has recently made a remarkable success in South Africa, is booked to play at the Palladium on January 20 and the following week. He was playing on the Orpheum Circuit in America last season, and then went on to Australia. This is his first visit to London and he tells us that he is looking forward to meeting many English friends in the profession. He can stay only a short time, as he is under contract to the Radio Keith Orpheum Circuit in America.

Answers to Correspondents are unavoidably held over till next week.

LENNIE DEANE

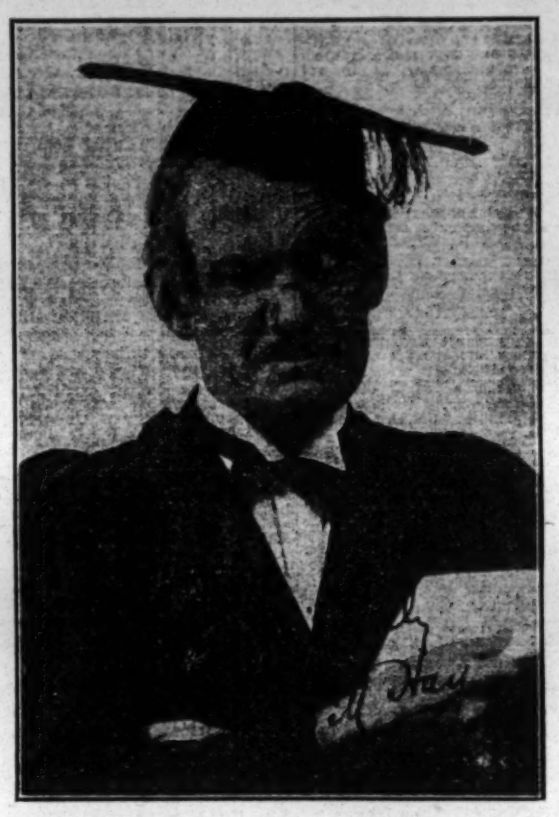
SECOND SEASON—PRINCIPAL GIRL
LEON SALBERG'S PRODUCTION
"Dick Whittington"
BORO' THEATRE - STRATFORD
GREETINGS TO ALL
RESUMING WITH "ROSE MARIE" JAN. 27th

St. MICHAEL'S

WILL HAY

and his Pupils extend the

Season's Greetings to All



Full up each term, no vacations,
thanks to the School Governor
JULIUS DAREWSKI,
18, Charing Cross Rd., W.C.2.

Playing-fields at Stag Lane Aerodrome.

TWO OF A KIND

Rich and Galvin

Season's Greetings to All

CAPT. and MATE, DICK WHITTINGTON PANTO., BORO' THEATRE, STRATFORD.

Fourth Consecutive Season with Mr. Leon Salberg.

KITTY
FRANKLYN

Title Role
"DICK WHITTINGTON"
LEON SALBERG'S PRODUCTION
BORO' THEATRE, STRATFORD

OFFERS INVITED
for Production . . .
to follow Pantomime

SEASON'S GREETINGS

SHERIDAN'S LAST DAYS.

By G. A. SIL-VARA.

Mr. G. A. Sil-Vara is the author of "Caprice," the brilliant comedy presented by the Theatre Guild of New York last year. He was for some time a journalist in London.

In Saville Row, the small street near Piccadilly, stood, one evening as the day began to draw in, a traveller with a cloak-bag in his hand, and hammered on the wooden door of a one-storied house until it resounded under the blows. Meanwhile, in an undertone, he called: "Sherry, Sherry! Open the door! It is I!" Some minutes passed and then from behind the curtains a head appeared. The owner warily pushed up the window and looking out into the darkening street asked, "Is it you, Peter Moore?"

"Devil take me if it isn't. Open. Not a soul is to be seen far and wide."

Again a few minutes elapsed, then the door was opened and the two men mounted the wooden stairs together.

"Where do you come from?" asked Sheridan.

"From Bristol. I had business on hand. Have just arrived, by the Western Coach. I got down at the White Horse Cellar."

"The White Horse Cellar," sighed Sheridan. "How looks it in Piccadilly? Long is it since I was in Hyde Park to breathe a little fresh dust."

"Are things so bad with you again?" asked Peter Moore. "Are you afraid even to take a few steps beyond your own door? Do they follow you so closely?"

Sheridan nodded and sank heavily into his armchair by the empty fireplace.

"Day and night I see them standing across the way; Sheriffs and Jews, bailiffs, agents—the whole crowd; and they wait for me to come before the curtain." He smiled resignedly, and groaned as he pressed his hand to his body. "But I am no longer ambitious."

"Well, as long as you can make jokes . . . ." interrupted Peter Moore.

"As long . . . ." exclaimed Sheridan. "Man. That is no criterion with me." And now his trend of thoughts changed. "In a debtors' prison! Richard Brinsley Sheridan with common rogues in one cell. Oh, the humiliation of it!"

"I have brought you something," said Peter Moore, to turn the thoughts of his friend into happier channels, and he took from his pocket a flask. Sheridan put it at once to his lips.

"Good of you," he said. "And now, who was at the White Horse?"

"Literary and horsey, the usual crowd. All who ride either a Pegasus or a nag. They spoke of you."

"Of me," said Sheridan eagerly. "Who spoke of me? What did they say?"

"Palmer, the comedian, told of the dinner yesterday at my Lord Holland's: Byron was there and said, so they say: 'Sheridan has written the best farce, "The Critic"; the best comedy, "The School for Scandal"; and the best speech, "The Monody on Garrick"; also as the crown of all parliamentary orations, the famous Begum Accusation.'"

The eyes of the old man in the armchair lit up and moistened.

"Byron said that," he repeated, "Byron . . . Byron . . ." and then, unrestrained, a flood of tears fell.

"Who cries like a baby?" said Peter Moore, and lit his long pipe. "This misery will soon end. I will write your 'Life' and we will publish it. I shall dedicate it to the Prince Regent, and the money for the declaration shall be yours, likewise the proceeds of the publication; and then we will begin anew."

"What?" cried Sheridan, "to make debts! Never in my life have I possessed a shilling. Since thought was mine, I have made debts"—he smiled ironically—"and I have written the best comedy, the best farce, and what Byron has forgotten, the best opera, 'The Duenna.'"

"Why do you get no help from your son or your wife?" asked Moore, somewhat angrily.

"Why have I done naught for them?" Sheridan retorted. "Tom is a wastrel and has no brains. Thinks he must to Parliament, as I." He shrugged his shoulders. "A fine idea. Tom once opined he would never commit the foolishness of pledging himself to any one party. Rather he would make his appearance as an Independent in the House, with the notice, 'To let,' on a card around his forehead. I could not restrain myself; I answered my foolish son: 'Write at once below, "Unfurnished."'"

Peter Moore laughed, and Sheridan, who the while had not neglected the bottle, laughed also. But, a moment later his big, red face, which looked swollen, became white. He passed his hand across his brow, rose, crossed unsteadily to the waste basin which stood in a corner of the miserable room, and became violently sick. Peter Moore sat still, and drew steadily at his pipe. It had become dark.

"My end is drawing near," said Sheridan, as he sank groaning into his highbacked chair. "I can retain nothing, neither food nor drink. Wait here a little longer, Peter, and it will not be my 'Life' you will describe but my Death."

Moore struck a light and puffed on awhile, now and again glancing at his friend. He saw before him a broken old man, though only sixty-five years of age. Where was the Sheridan which Joshua Reynolds had painted? All that before had been handsome, robust and sturdy was now loose and flabby. Round the chin of the epicure the skin fell in folds, the underlip and the cheeks hung flabby and bloated, the nose was swollen and unsightly, disorderly hair fell from the high forehead. That brow and those eyes, thought Peter Moore, are all that remain of the old, of the young Sheridan. But the visitor must cheer up his friend, and so he said lightly: "You are somewhat indisposed Sherry, and, of course, you drink too freely—always have done so."

"We Irishmen must drown our sorrows," retorted Sheridan, dryly.

"And teach your joys to swim," retorted as dryly his friend. "At the first night of your 'School for Scandal'—do you call it to mind?—none could find you. But the night watchman found you in the gutter, drunk. You remember?"

"Ah," smiled Sheridan in his pain, "and drunk as I was, I had still the presence of mind to give to the watchman who asked me mine, the name of a friend."

And they laughed together, but Sheridan still pressed his hand to his aching side.

"Peter," he began again, "you will surely have a candle in your coat-pocket. Light it, I beg of you, for love of me. You know I love the light. Much light at evening, much light at night. Only so could I work; then thoughts came to me, and when they tarried, I drank. That encouraged them to come with haste. And when they arrived I rewarded them with a glass."

"I fear me many good thoughts have come to you in life, good old Sherry," said Peter Moore. "Well, in your honour I have lit my last candle. See, the whole of Saville Row is bathed in its light."

"Better not," sighed Sheridan, "it minds me of that evening in Parliament when suddenly the light of a fire flared against the panes. A messenger came: 'Drury Lane' burns. Everybody knew, of course, that it was my theatre. At that time gentlemen sat in the House; they had tact; they would have interrupted the sitting. But up I stood, and 'Gentlemen,' I said, 'my private affairs shall not interfere with the business of the country. The sitting continues.' But after, I went to see the fire which devoured all I possessed."

"That is," added his friend, "you sat in the Piazza opposite, in the coffee-house, and emptied a bottle of wine. Clinch, the comedian, told me of it."

"Well, well," murmured Sheridan, "a man may drink a glass of wine at his own fire-side."—Then he fell into musing. "Then it was that my star began to pale; then began the misery; then came the wearisome debts."

Peter Moore took silently from his pocket another bottle and put it before his friend. He knew that Sheridan was going down-hill past all salvation and he wished to make him talk so that, mayhap, he might learn more of the hidden things of his life.

"How came you to Drury Lane?" he asked, by way of introduction.

"Hereditary tendencies. My grandfather was a chaplain in Dublin, fiddled well, drank well, wrote well and cracked a good joke every day; cracked them in his sermons, too. That cost him the living. My father exchanged at once the pulpit for the stage; my mother wrote for it. I myself had never learned anything, in spite of Harrow. What should I be but an author? At twenty I fell in love with my first wife, Miss Linley, the Maid of Bath. She sang magnificently. I abducted her. In Calais was a priest always obliging in these little affairs. Two duels I fought for my young wife; I feel the wounds yet. Do you know all the portraits that were painted of her? Reynolds, Romney, all wanted that charming head. I liked best that of Humphrey, because of her fine, delicate, bewitching profile. I used then to write verses by the score. The idea came to me to realise on my wounds—in money, good Peter Moore; I wrote 'The Rivals.' Everything I had experienced is in it. In two months the comedy was finished. It is not perfect, but this I know: 'Mrs. Malaprop' will live. I was twenty-two then. Ah, that was humour, natural, real humour, more so than in 'The School for Scandal,' believe me, I understand that. But 'The School for Scandal' has wit, and a sparkling dialogue and scenes, a true comedy. That you must admit, Peter. I love 'The School for Scandal' better than my children, better than anything in the whole world. I have re-written the piece ten times, altered it again and again, polished it, filed it off, turned it, planed it smooth, made it slender and elegant—and in spite of it, one does not see the work of my hands. I am proud of that, Peter Moore. Wit must be supple, light as a feather; one must toss aside and bend back all its supports until it floats, floats freely. That means work. They have always called me idle, careless, irresponsible. It seemed so, too. But, Moore, I will confess something to you: I have toiled and slaved more than they all. I leave you my note-book—or burn it. It is full of witticisms, full of maxims, sentiments, aphorisms, worldwise sayings. There is enought wit in it to pad ten comedies, enough sarcasm in it to throw over the Ministries. I have pumped wit out of myself and laid it in salt; I have pickled it and, at need, I cut a slice. It has always suited, always tasted good."

He pulled long at the bottle and it clucked.

"How came you to Drury Lane?"

"When Garrick was sixty he sold his share in the theatre. I borrowed the money and became manager—I had always to borrow money, always, for everything. Once I had on a pair of magnificent new boots which attracted attention everywhere. 'Guess,' said I at Brooke's, 'how I came by these boots.' The company racked their brains in vain. None has guessed, said I, and none will ever guess. For I *bought* them, and paid for them *myself*. . . . That I understood somewhat of making debts, of money-lenders, of gambling, you will see from my plays. Ah, how well I understood the life of this our city, which was built only that we Irishmen might conquer it; how well I know its men, women, poets, statesmen; their speech, their thoughts, their feelings, their corruption. With 'The School for Scandal' I made money, much money. All London ran to see it—to see itself in the glass. Where the money has vanished the gods know—and, mayhap, the barmaids."

"And your excellent satire on Dryden and his life?" queried Moore.

"Oh, 'The Critic' was a joke for which the Duke of Buckingham gave me the idea. Why Dryden alone? To-day I know that I caricatured myself, my calling, and the whole business."

He got up hastily and went over to the corner, where the waste bowl stood, and vomited again.

"The Lords and politicians," he continued, "I met in the clubs, and the taverns filled me with a desire to turn to politics. I saw that I was wiser than they, spoke better, possessed a better voice, far better understood human nature, and had more wit than they all together. Only of politics itself I understood nothing. But that, in Westminster, is not essential. I was perhaps the only statesman there who knew he was none. Fox became my friend, Lord North, the Prime Minister, my equal. Do you know, Peter Moore, it is more fascinating to speak in the House than on the stage. One feels one deals with larger, more really important, more serious things."

"I suspected it always," said Moore, "the House was, for you, the stalls of a theatre."

"Stalls? Gallery!" cried Sheridan. "I revenged myself on mankind. Even in school they had mocked me, called me 'the player-boy.' Good. For that I made of their noblest, grandest House of Assembly a playhouse."

"Were you never honest, Sherry?"

"Of course I was. I was honest in my dishonesty when I made their Parliament a theatre. Truly honest was I only as a comedian, as an artist. But in quite a different way was I honest when I spoke for Ireland. For Ireland! And against all oppression. The revolution in France! Oh, that was a theme for me. The integrity of man's life as the foundation of the State! The freedom of the individual!—One saw how well Burke knew me when he entrusted me with the impeachment of that tyrant, Warren Hastings. Five days I spoke. Five days I held the world in thrall, and with each day my disgust grew."

"Was it real, your disgust?"

"Peter Moore, you are insufferable. . . . For days I retired into solitude, preparing my speech. Every witticism, every quick turn of thought, every quotation, every apparent lightning gleam of spirit, every 'impromptu' was prepared beforehand, carefully learned. Yet still I soared above myself—this is the solemn truth—higher and higher, the longer I spoke. That villain, the Governor-General of the East India Company, who has sucked the blood of a poor oppressed people and enriched himself, I hated him as ——"

"As an actor playing a part can hate," added Peter.

Sheridan shrugged his shoulders. "The chief thing is the effect. And when I concluded, the applause was thunderous. Burke declared the impeachment to be, in oratory, argument and wit, the best the world had known. Fox said that all he had ever heard was brought to naught and vanished as smoke in the sun. Pitt was forced to admit that my speech surpassed in eloquence all achievement in modern or classical times. Yes, the Begum speech against Warren Hastings was my greatest triumph."

Sheridan fell into a study. "Part of my speech I wrote in a coffee-house near Westminster."—He smiled at the recollection. "Gibbon, our historian, paid me compliments, too. I had observed him in the gallery; and then, on the fourth day, I had an inspiration"—a shrewd look came into his eyes—"a real inspiration, and I made a *real* impromptu in my speech. I touched on Gibbons' merits, and spoke of the luminous pages of his works. Then, later, came a member, I do not remember who, and whispered in my ear: 'Sheridan, why do you term Gibbons' works "luminous"?' 'Did I so?' I whispered back. 'I meant to say "voluminous"'—'voluminous' . . ." The old man laughed to himself. Then he broke off suddenly and said, sadly:

"But of what use to me have my talents been? What remains of the admiration of a nation? I was the idol of the richest in the land, the hero alike of Princes and of the Grub-street hacks. I was fêted and praised by all, and now I sit here and rot—tossed aside and forgotten. No dog casts me a look. Where are the great who honoured me, in whose palaces I was a favoured guest? Where are the women who followed my slightest call? My friends were the pillars of the Empire—and now sheriffs watch me, and would take me from the sack of straw on which I rot—"

The words died on his lips, for the street was suddenly illuminated, flaring torches pierced the darkness of the night, and sharp knocking was heard at the door.

"They come for me!" cried Sheridan. "They come for me," and he clutched with trembling hands the arms of his chair. Moore went quickly to the window and saw a crowd of people, richly clad, accompanied by servants bearing lanterns.

"Those are no bailiffs, Sherry," he called over his shoulder, "they are noble visitors." Then he hurried down and let in the company. And in they poured, noisy, laughing, hustling, and surrounded the sick man. Young earls were among them, lords, old dandies, poets leading wits of the town, a crowd of the choicest spirits, half the inhabitants of the Albany, that most famous of all the famous apartment houses of London.

"This morning," began Lord Melbourne, "there appeared in the 'Morning Post' an anonymous article dedicated to a sick writer of comedies. No name was mentioned, and we would see if by it, perhaps, our Sherry was meant. Sherry, why have you buried yourself so long?"

"I know of no article," coughed Sheridan. "I have long read no newspaper. I am meant though . . . But you come too late."

The gay gentlemen looked round the poor room, realized the condition of the sick man and grew serious.

"What can we do for him?" asked the Earl of Thanet, softly. Peter Moore shrugged his shoulders.

"Pay the cost of his funeral," he said in an undertone: "he has been too proud, and has suffered alone. You should have come earlier."

Sheridan looked around him, an old man with the curious eyes of a child.

"Goes it still merrily at Melbourne's?" he asked. "Is there still the old life at Robins', the auctioneers? Do they still crack a good bottle at Sir Humphrey Davy's?"

"Forget the bottle, Sheridan," said Lord Erskine. "First you must recover. To-morrow I will send you the Lord Bishop of London."

"Oh Heavens!" exclaimed Sheridan, and pulled a comical face of distress. "Is it as bad as that? Is the corner in Westminster Abbey already prepared? Who will bear the pall? The Duke of Bedford, I hope, Lord Holland, Lord Spencer. Who besides? Mayhap, the Dukes of York and Sussex, as representative of the Royal House. Was I not at all times the true servant of my prince. I'll wager the Duke of Argyle will be there, the Marquis of Anglesea, too, and the Earls of Thanet, Jersey, Harrington and Rosslyn. George Canning I see, and Robert Spencer, George Cavendish, and the Lord knows who besides. I know the humbug; know so well the way of it; have so often taken part in it myself. The newspapers will publish long obituaries, and I alone shall not read them."

"You will live to write them for others for a long time yet," someone cried. But Sheridan shook his head.

"This time," said he, "the one who presents the bill for me to pay, I shall pay, and this unheard-of act will, of itself, give me immortality. Only once in my whole life was I successful in getting a public prosecutor to respite the bill. Faith! I have Byron as my witness. I argued, I discussed, and told anecdotes to my persecutor for so long that, at last, he was softened. Think of it—a public prosecutor softened! Since the days of Orpheus, its like has not been heard."

The gentlemen laughed.

"To-morrow I will tell that to the whole town," cried Lord Lauderdale.

"For God's sake, don't," groaned Sheridan. "A joke from your mouth, my Lord, is no laughing matter."

All laughed again. The dying man felt he was facing the stalls, and became gayer. "Indeed, gentlemen, I see you assembled here as for my funeral. I hear already the funeral orations. The best you can say of me will be: 'He loved his claret.'"

"And wrote 'School for Scandal.'"

The old wit sighed. "I know. After my death I shall be immortal. A monument in Westminster, yes, yes, but a decent bed has been better. I can almost see the inscription, and Byron will write the 'Ode on a dead writer of comedy,' that is certain."

"You will live, Sheridan," cried Erskine, "while such wit lasts—."

"I shall die," said Sheridan; "my spirit will live."

A few days later, Sheridan's tortured body was laid to rest in the Poet's Corner in Westminster Abbey. A phalanx of royal personages, dukes, earls, viscounts, barons and statesmen, walked behind the coffin. Byron had written the Ode. Everything had gone according to the programme which Sheridan himself had predicted. At the end of the procession, the last mourners, walked two simple men, Sheridan's true friends, his physician, Dr. Bain, and Peter Moore.

THE O.P. CLUB.

NEW YEAR'S DINNER AND COSTUME DANCE.

There was a very merry party at the Hotel Cecil on Sunday for the O.P. Club's New Year's Dinner and Costume Dance. Miss Binnie Hale was in the chair, and was supported by her husband, Mr. M. Foster Raine, Mr. and Mrs. Bobby Howes, Mr. Carl Hentschel (President) and others.

"Our Guests."

After the loyal toast, Mr. Carl Hentschel proposed the toast, "Our Guests, Miss Binnie Hale and Bobby Howes," and said, "My dear Binnie, Ladies and Gentlemen, you will forgive me calling you Binnie!" He went on to say that he was always afraid of saying "Chairlady," as some years ago a speaker, referring to a gracious lady occupying the chair, said, "Madame Charwoman!" Well, that was the thirtieth Christmas or New Year's festival given by the O.P. Club, and, owing to some "evil spirit," that magnificent building which had housed the O.P. Club for so long was to cease, and they would be bound to seek new premises. The O.P. Club had held many functions in that grand hall. At the first one, Miss Lena Ashwell took the chair. It would be rather rough, perhaps, on Miss Ashwell to mention the period. During the last thirty years, they had held something like 125 dinners and some 50,000 members and guests had attended. That season, they had had two very successful dinners, paying tribute to two most popular plays, "The First Mrs. Fraser" and "Journey's End," and that night the Committee of the O.P. Club had chosen the finest musical comedy seen in London for many years, "Mr. Cinders."

The Play and the Players.

The O.P. Club desired in its own humble way to pay not only tribute to that play, but more especially to the lady on his right (Miss Binnie Hale), and to Mr. Bobby Howes, for their wonderful performances in that remarkable musical comedy. With regard to Mr. Bobby Howes, he had looked up all his records. Here Mr. Bobby Howes made a very funny grimace that convulsed every one present. Mr. Hentschel went on to say that he found that he was their youngest comedian, and in his opinion the most genuine and handsome comedian they had to-day. He had looked in "Who's Who" for 1929, but he could not even find his name there. He understood, however, from his charming wife that she had seen into this, and that next year it would be rectified. Miss Binnie Hale was the clever daughter of a very clever father. She had certainly followed in his footsteps. He had watched her for years, and, blasé playgoer that he was, he always enjoyed her performance. "My dear Binnie," concluded Mr. Hentschel, "we welcome you here to-night to congratulate you on your excellent work. When I saw you the other day, you showed me a charming photograph of a very pretty girl aged two years. I hope she, too, will follow in your footsteps. Ladies and Gentlemen, I give you the toast of 'Our guests, Binnie Hale and Bobby Howes,' congratulating them on the strides they have made, and wishing them all possible success in the coming years," concluded Mr. Hentschel.

Miss Binnie Hale.

The toast was received with enthusiasm, and Miss Hale, called on for a reply, said, "Mr. Hentschel, Ladies and Gentlemen, When I was asked to take the chair here to-night, it sent my heart into my boots." She went on to explain that she asked Mr. Hentschel if she would have to make a speech, and he said, "No! just enjoy yourself!" She would have been in agony if she had thought that she had to speak. She did thank them all, though, from the bottom of her heart for the great honour they had done her that night in asking her to take the chair, and she thanked them, not only on her own behalf, but for her friend and partner, Bobby Howes, for the great tribute paid to them.

Mr. Bobby Howes.

Then the Toastmaster called on Mr. Bobby Howes, and the popular comedian rose, and with clenched teeth, said, "Mr. President," glaring at Mr. Hentschel the while, "I cannot say anything witty! Perhaps I can sing you a song in about two hours' time. Thank you for asking me here to-night to eat and drink with you here to-night. It's been a perfectly marvellous night to-night. Before I say anything more to-night, I think that I ought to sit down to-night." Mr. Howes went on in this humorous strain for some time, causing roars of laughter, and concluded by saying that he thanked them really sincerely for their hospitality.

Fancy Costumes.

The fancy dress parade took place immediately after dinner; Miss Binnie Hale and Mr. Thomas Downey were the judges, and they awarded first prize for the most attractive lady's fancy costume to Mrs. A. H. Christensen, who wore a magnificent Persian costume. This prize was a handsome coffret containing twelve Morny Toilet Luxuries and Perfumes in the Chaminade Fragrance, presented by Messrs. Morny Frères, the well-known perfumers. For the best gentleman's fancy costume, Messrs. James Buchanan and Co., Ltd., presented a case of "Black and White" Whisky, and this was won by Mr. W. M. Young, as a Farmer's Boy. Sir Oswald Stoll for the Coliseum, Miss Gracie Fields for the Winter Garden Theatre and the Managers of the Adelphi, Wyndham's, Prince of Wales, Dominion, Vaudeville, Queen's, Aldwych, Comedy and Globe Theatres, and the London Hippodrome also gave private boxes as additional prizes to the following ladies and gentlemen for the best fancy dresses: Mr. H. B. Stevenson, Mr. J. W. McLaren, Mr. W. Murray, Miss B. Russell, Mr. A. H. Christensen, Mrs. M. Phillipson, Miss O. Pett Ridge, Mrs. Sherwood, Mr. C. F. Leslie, Mrs. Field and Miss Whitelegg. Mr. George F. Campbell's "Floridans" Dance Orchestra supplied the excellent music for the subsequent dancing, and Mr. Arthur Stoker, a vocalist of distinct merit, sang several numbers, among them, "The Arrow and the Song" and "Leader of the Town Brass Band."

"THE SLEEPING BEAUTY."

(*Continued from page* 1).

monocled elegance of the fashionable society lady to the grotesque leader of the Girl Guides. Mr. George Hirste's attenuated monarch was in comic contrast and he was a perfect foil to Mr. Melvin's humour. Their dance together in the boudoir scene was exquisitely edged burlesque. As Rudolph the Reckless, Mr. Jay Laurier presents a more familiar, but not less enjoyable brand of humour. It is good hearty fun and the audience enter his own enjoyment of the absurdities. "Baa, Baa, Baa," was one of his best numbers and it is a tribute to his infectious good humour that he succeeded in getting the house on the first night to join in the chorus of "The Boy With the Bye-bye Blues." Mr. Mark Turner was splendidly malignant as the wicked fairy and the famous Bob Reed Troupe shot in and out of the trap doors as his fiery assistants. Mr. Lawrence Barclay, Mr. John Macmahon, Mr. Charles Leoville and Miss Sylvia Phipps represented the harlequinade, and there was a deliciously attractive and light-footed dancer to admire in Miss Marie Nielson.

Messrs. Marc Henri-Laverdet, Philip Howden, Bruce Smith and Dickenson and Sale were responsible for the scenery, and a special word of praise should go to Mr. Herman Finck, the leader of the orchestra.

G.W.B.

"PUSS IN BOOTS."

(*Continued from page* 1).

usual, whilst Mr. Andy Andrews proves himself a dame comedian who can rank with the best, so adept is his handling of the role of the worthy Dame Tickle. In more serious vein, but no less effective, are Frederick Yule, Kenneth Carlisle and J. Millward, as King Charles, King Bat and the wicked Ogre respectively.

Finally, there are some cheery "animals." Fred Whittaker captures all the juvenile hearts as the faithful "Puss"—a very knowing feline this—and Austin and Mark are the controlling minds and legs of a quaint quadruped called Bluebell the Cow.

There is a Harlequinade with Freddy Austin (Clown), Wally Mark (Pantaloon), Louis Gay (Policeman), Flora MacDonald (Harlequin) and Margery Kenyon (Columbine), whilst such popular numbers as "Ain't Misbehavin'," "I've Got A Feeling I'm Falling" and "Give Yourself A Pat On The Back" are among those successfully featured. Specialities were provided by the Gotham Comedy Quartette, the Benedetti Brothers, and the Hai Yung Family.

Actors' Church Union.

The next monthly "At Home" of the Actors' Church Union will be to-morrow (Thursday), at the Theatre Girls' Club, 59, Greek-street, Soho, from 4 p.m. to 6 p.m. All members, etc., within reach are reminded that they have standing invitation and can bring a friend.

Debenham & Freebody.
Wigmore Street, (Cavendish Square), London, W.1.

SALE

COMMENCES MONDAY, JAN. 6th

TYPICAL BARGAINS

EVENING GOWN, in the new fish net, with long full skirt, finished diamanté clasp; short coatee to match. In good colours. **SALE PRICE, 6½ Gns.**

TAILOR-MADE COATS & SKIRTS AND CARDIGAN SUITS, in Spring shades of tweeds and suitings, of which sketch is an example. Original Prices, 7½ to 9½ Gns. **SALE PRICE, 98/6**

ATTRACTIVE TEA FROCKS in rich quality materials, different styles and colourings, of which sketch in georgette with appliqued bands of own material, is an example. **SALE PRICE, 94/6**

NIGHTDRESSES in pure silk broche crêpe-de-chine, hand-made, trimmed lace. In pink, sky, lemon, coral, biscuit, apricot, flame, green, cyclamen and mauve. **SALE PRICE, 29/6**

CHEMISE to match, 18/9.

KNICKERS to match, 20/-.

RELIABLE QUALITY CREPE-DE-CHINE BLOUSES made on elastic at waist. In ivory, beige, grey and gazelle. **SALE PRICE, 29/6**

50 DOZEN ALL WOOL VESTS and KNICKERS, reliable quality, smart stripe at side. In pink or mauve. **SALE PRICE, 6/6 Each.**

Post Orders Accepted.

REMNANT DAYS FRIDAYS AND SATURDAYS

100 yards **TINSELLED STOCKINETTE,** in beaver, cardinal, light saxe and nigger; fine soft yarn with metal introduced. 54ins. wide. Original price, 15/9 per yard. **SALE PRICE, Per Yard, 6/11**

Sale Catalogue Post Free.

DEBENHAM & FREEBODY

LAWRENCE WRIGHT! THE OPEN DOOR TO ALL THAT MATTERS IN SONG SUCCESS!!

"S'POSIN'"
The Ballad Magnificent

"LET ME DREAM IN YOUR ARMS AGAIN"
Horatio Nicholls' Sensational Valse Ballad

The Terrific Novelty Song
"JOLLITY FARM"

"BUNKEY-DOODLE-I-DOH"

"EV'RY DAY AWAY FROM YOU"

"THE WORLD'S GREATEST SWEETHEART IS YOU"

"THIS IS HEAVEN"
A Great Ballad

"MY WIFE IS ON A DIET"
The Great Topical Hit

AND, OF COURSE—
"AIN'T MISBEHAVIN'"
Singing Rights Reserved

A PROSPEROUS NEW YEAR TO ALL FRIENDS AT HOME AND ABROAD

THE LAWRENCE WRIGHT MUSIC COMPANY,
The Wright House, Denmark Street (Charing Cross Road), W.C.2
Telephones: LONDON, REGENT 7841 (5 lines). Telegrams: "VOCABLE, WESTCENT, LONDON."
Manchester Office: HIPPODROME BUILDINGS, OXFORD STREET. 'Phone: Central 7504.
Musical Directors and Professional Pianists, write for particulars of our Orchestral or Pianoforte Subscription Clubs.

"TREASURE ISLAND."

AT THE STRAND.

Play in Four Acts, adapted from Robert Louis Stevenson's story by James Bernard Fagan. Revived at the Strand Theatre on Thursday, December 26, 1929.

Long John Silver	Robert Loraine
Captain Billy Bones	C. T. Doe
Pew	Robert Loraine
Black Dog	Lionel Scott
George Merry	Lionel Scott
Tom Morgan	Val Gully
Deadeye	Harry Danby
Israel Hands	Edmund Kennedy
Job Anderson	Charles Dixon
Johnny	Roy Jackson
Dirk	Val Gully
O'Brien	J. Nemo
Ben Gunn	C. T. Doe
Tom Watkins	Charles Dixon
Dick	Jack Rose
Abe Gray	Ian McCarthy
Squire Trelawney	Stephen Ewart
Joyce	John Blanks
Hunter	Terence Sullivan
Redruth	Jack Rose
Dr. Livesey	Geoffrey Norman
Captain Smollett	Archibald Forbes
Mr. Arrow	Roy Jackson
Supervisor Dance	Ian McCarthy
Tip	Eric L'Epine Smith
Joe Crossley	Frederick Thompson
Mrs. Hawkins	Vashti Wynne
Jim Hawkins	Robert Breed
Captain Flint	A. Parrot

The play originally produced by James Bernard Fagan. Produced 1929 by Reginald Bach.

Long since come to be one of the "expected" Christmas plays, "Treasure Island" duly appears this year at the Strand Theatre. There is something in the truly piratical nature of the piece that appeals to kind fathers and uncles as much as to the delighted small sons and nephews, daughters and nieces that they bring along with them. This is a "safe" play to which to bring little boys—and those who cater for children know that whatever pleases little boys is bound to please little girls also.

Mr. Robert Loraine doubles the part of Pew, the blind man, and Long John Silver, and though the make-up of the former character is a triumph even for the successful exponent of long-nosed Cyrano de Bergerac, it is evident that he best enjoys portraying the rascally, smooth-tongued, plausible, blood-thirsty, double-faced, but impossible-to-hate one-legged leader of the pirates.

For there is no doubt as to who is really considered the hero of the piece by the children. Mr. Loraine makes Long John Silver a dignified if foul-mouthed, an innately-refined if bloodthirsty ruffian, and speaks gorgeously alliterative oaths in a manner that makes the children hang on their every word. Such indeed is their admiration that scores of small boys may be seen hopping out of the theatre on one leg at the finish of the play.

There is not a child in the theatre but would willingly change places with Robert Breed in his capacity of Jim Hawkins, who, if he is a rather diminutive hero, plays the part as rawly and unaffectedly as any real boy might, and therefore is extraordinarily convincing. Mr. Archibald Forbes is responsible for more thrills as Captain Smollett, and his fine stentorian voice and impressive personality prove as satisfactory to the children as they are devastating to the pirates. Mr. C. T. Doe, who also plays Captain Billy Bones, is responsible for much fun as poor Ben Gunn, marooned for three years and willing to sell the secret of the treasure for the taste of a piece of cheese.

Hot-tempered Squire Trelawney (Stephen Ewart) and level-headed Dr. Livesey (Geoffrey Norman) are presented much as the author imagined them, the arrangement of the play and all the characters of the book, indeed, being in excellent accord with the original story.

"THE ROSE AND THE RING."

AT THE LYRIC, HAMMERSMITH.

A Musical Fantasy in a Prologue and Two Acts, by Christabel Marillier, from the Book by W. M. Thackeray, Lyrics by Clifford Bax, Hilaire Belloc, John Arthington, and others; produced at the Lyric, Hammersmith, on Thursday, December 26, 1929.

The Fairy Blackstick	Dorothy Gill
Jenkins Gruffanuff	Julien Henry
The Queen of Paflagonia	Vivienne Chatterton
Angelica	Adrienne Brune
Valaroso	Lawrence Baskcomb
Giglio	Frederick Ranalow
Countess Gruffanuff	Violet Gould
Prince Bulbo	Stanley Vilven
Betsinda	Sylvia Nelis
Tuffskin Hedzoff	Dewey Gibson
The Landlady	Cicely Nicks
A Cottager	H. P. Owen
Smith	Frank Drew
Jones	Edgar Elmes
Hogginarmo	Henry Latimer

Producer: Stephen Thomas.

There is no reason why a revival of "The Rose and the Ring" should not become an annual event at Christmastide. It is an ideal entertainment for this season, having a common appeal both to children and to those adults who have not completely forgotten the things which used to appeal to them in their early days. Watching it, one is reminded again and again of those gaily and extravagantly illustrated books which delighted one in childhood. As one turned the pages, the eye would be caught and held by some absurdity of costume or exaggeration of human features, and there were certain pages which one passed by quickly, with averted eyes and holding one's breath; pages on which were depicted dark and gloomy forests, crooked, sinister witches, and fearful giants. And so in this play the attention is riveted for a few moments on some such charming extravagant affair as Giglio's coach ride through the night; on Bulbo's mop of flaxen hair; or on the horrible grinning mouth of the terror-inspiring Hogginarmo. And these impressions are more than momentary. They remain long after the final fall of the curtain.

It is only right that in a fairy story the pictures should be most important, and certainly Mr. Sheringham's costumes and scenery take first place where "The Rose and the Ring" is concerned. They are a complete entertainment in themselves, and catch the spirit of their subject so perfectly that almost through them alone are we able to re-create the atmosphere of the old story. Thackeray's jokes are a little wearisome to-day; the happiest flashes of wit and those which created the most laughter were obviously interpolations. The story, too, is a trifle laboured and could, with advantage, be condensed. Certain of the scenes are far too long and could easily be shortened or dispensed with altogether. But thanks to Mr. Sheringham there is always something to look at when the action drags on the stage.

Miss Christabel Marillier's music is unadventurous but charming. A delightful eighteenth century flavour has been caught, and the songs are pleasantly varied in style. Perhaps the highest level is reached in Giglio's song, "A Delicate Flower," and in Betsinda's "In Careless Youth." The best comedy number is the Queen's "I dream of early Childhood." The music here pokes delicious fun at the words, which belong, we are told, to 1840, and are sublimely and unconsciously funny in themselves.

The piece is played by a cast which is able to do complete justice both to its humorous and musical side. It would be out of place to be reminded at such a time of the less amiable qualities of the human race, so the villains of the story (and all good stories must contain malefactors of a most pronounced type) are presented so cunningly that, although we believe thoroughly in their wickedness we cannot help rather liking them. Valaroso, the usurping king of Paflagonia, played by Mr. Lawrence Baskcomb, is a case in point. What a scoundrel he is with his ferociously whispered asides and his evil, rolling eyes. And, at the same time, what a dear! Miss Adrienne Brune, too, allows us to see just enough, and no more, of the thoroughly unpleasant side of Angelica; for the rest she makes here quite a charming and most melodious voiced young lady. Then again, it is impossible to dislike very intensely the sharp-tongued Countess Gruffanuff, for Miss Violet Gould, who presents the character, softens her portrait with many human little touches. She even makes her rather pathetic towards the end. Mr Stanley Vilven is a thoroughly lively Bulbo who bounces about the stage rather like an indiarubber ball. He sings gloriously, too; in fact, it is quite surprising to hear a voice of such quality issuing from the lips of the absurd Bulbo. Miss Vivienne Chatterton's Queen of Paflagonia is a dear, comfortable kindly creature, and the Betsinda of Miss Sylvia Nelis is the ideal heroine for a tale of this class. Mr. Frederick Ranalow's Giglio is a cross between Charles the Second and a respected member of an exclusive golf club; a genial, and rather empty-headed hero. Mr. Dewey Gibson, as Hedzoff, gives an excellent impression of a man whose head is capable of holding only one idea at a time, and Mr. Henry Latimer is a wonderfully terrible Hogginarmo. There is, finally, some very delightful dancing from a troupe of performers led by Miss Gwen Wilby.

"SHEPHERDESS WITHOUT A HEART."

AT HAMMERSMITH.

A Fairy Fantasy in Three Acts by Bertram Forsyth, with Music by Franklyn Harvey. Revived at the King's Theatre, Hammersmith on Boxing Day, December 26, 1929.

Mortal Folk.

Kaspar Peterkin	Alfred Harding
Martha	Mary Rorke
Pip	Pat Wood-Samman
Pippin	Barbara Smith
Pippinette	Joy Altham
Old Simon	Leonard Thackeray

Faerie Folk.

Christoel	Myrtle Stewart
Christie	Douglas Emery
Dreams	Mervyn Rolando
Cuckoo	Daphne Rye
Bonzo	Patrick Walcott
Little Brown	Jane Cameron
Mrs. Little Brown	Dorothy Barnes
Pixie	Marjorie Cormack
Trixie	Eileen Rice
Blotch	Mervyn Rolando
Old Old	Sydney Bland
Pa Stork	Patrick Walcott
Ma Stork	Angela Litoff
Freda	Eileen Rice
Olav	Marjorie Cormack
Amy	Daphne Bishop
Snowboy	Jane Cameron
Snowgirl	Angela Litoff
Fuel	Bruce Baron
Mother Goose	Dorothy Barnes
Father Christmas	Alfred Harding
Grizel	Yvonne Vane
Malkin	Irene Hunter

Producer: Eric B. Bass.

For the first time for many years there is no pantomime, in the accepted sense of the word, at the King's Theatre, Hammersmith, this Christmas. Instead, the "powers that be" down Hammersmith way have had the equally happy idea of reviving (for afternoons only) that delightful fairy fantasy "The Shepherdess Without a Heart," which was last seen in Town seven or eight years ago, but which has had successful provincial productions in the interim.

This is essentially an entertainment for children—but is undoubtedly a very good one of its kind.

The pretty little story is set forth in felicitously-phrased terms by the author, Bertram Forsyth, while the music is graceful, dainty and melodious, catching most faithfully the spirit of the whole affair.

Produced lovingly by Eric B. Bass, the presentation under notice proves most effective. The lighting effects are pleasantly restrained and the scene on the snow-covered house-tops is a model of what that sort of thing should be. A well-chosen cast does the rest. That charming actress, Miss Mary Rorke, has, of course no difficulty in making you believe implicitly in Martha the grandmother, whilst Miss Myrtle Stewart runs through the long and exacting part of the Shepherdess in a manner which can only be described as triumphant. Miss Stewart is an attractive actress, moves daintily, and in addition has a voice which does ample justice to the important songs allotted to her. Among the other grown-ups mention must be made of Mr. Alfred Harding at Kaspar (and subsequently as Father Christmas); Mr. Leonard Thackeray as Old Simon; Mr. Douglas Emery as Christie the Chimney Sweep; Mr. Patrick Walcott (who is a fine acrobatic dancer) as Bonzo; and Mr. Sydney Bland, who, in addition to enacting the Old-Old (who lives in the clock), also fulfils the duties of stage manager. Mr. Mervyn Rolando as Blotch, the old Chinese image, has a marvellous make-up, and with just the right biting tone of voice contributes a remarkable piece of acting. There is a bevy of children (trained by Miss Euphan MacLaren) to take up various parts and to fill in the background very cleverly, whilst all concerned are piloted very successfully through the musical score by Mr. Paul Brunet, who is in charge of the orchestra. Scenery, costumes and stage decorations have been designed by Gerald Forsyth.

"THE MAN AT SIX."

REVIVAL AT THE DUCHESS.

We don't have to wait long for the mystery to put in an appearance in "The Man at Six," revived for matinées at the Duchess Theatre on Monday afternoon, December 23rd. One's interest is held and one is set guessing from the moment when the curtain first rises.

The authors of this detective play have taken ingredients with which we are all by now fairly familiar, but they have mixed them cunningly with the result that we are presented with an entertainment full of novel twists and points.

We have seen a slow-witted professional detective compared with a flippant and seemingly fatuous amateur dozens of times before, and we are accustomed to seeing the amateur score again and again over his ponderous rival. But never have we seen such a dénouement to a battle of wits of this order as is here shown to us. Before the beginning of the last act we heard solutions of the various problems waiting explanation put forward confidently on all sides in the audience. But although most of these seemed plausible enough, we must record that they were all, without exception, wide of the mark. We will not disclose the big surprise which waits at the end of the play. We will merely advise readers to go and experience it themselves.

Mr. Dennis Neilson-Terry is charming and omniscient as the very surprising Campbell Edwards (amateur detective and . . . ?). Miss Mary Glynne looks charming and acts with delightful naturalness as Sybil Vane; Mr. Reyner Barton is richly Hibernian as Police Sergeant Hogan; Miss Iris Vanderleur is a capable exponent of low-life comedy as Mrs. Cummerpatch; and Mr. Edgar Norfolk is so convincing as a "nice" young man that we never once suspected him of complicity in the sinister affair at the "isolated house near Kingston" which is the scene of the play. Mr. Hay Petrie displayed rabbit-like terror as Joshua Atkinson, and other outstanding successes were scored by Mr. Victor Lewisohn, Mr. W. Hyde White and Mr. Daniel Roe.

"THE GHOST TRAIN."

AT THE COMEDY THEATRE.

Saul Hodgkin	Caleb Porter
Richard Winthrop	Ballard Berkeley
Elsie Winthrop	Margaret Riddick
Charles Murdoch	William Hodge
Peggy Murdoch	Stella Francis
Miss Bourne	Sydney Fairbrother
Teddy Deakin	Henry Kendall
Julia Price	Dorothy Black
Herbert Price	Reginald Gosse
John Stirling	Vincent Holman
Jackson	H. B. Clark
Smith	Charles Cook

Producer: Lionelle Howard.

Mr. Arnold Ridley's exciting "thriller," "The Ghost Train," was most successfully revived at the Comedy Theatre on Boxing Day. With its fun and excitement, not excepting those unforgettable train noises "off" this makes an excellent entertainment for the festive season as the laughter and applause of the audience showed.

One or two of the "originals" appear in the revival; Mr. Caleb Porter, for instance, with his striking study of the uncanny stationmaster, and Miss Sydney Fairbrother, who has, of course, no difficulty in keeping everybody in roars of laughter as Miss Bourne. A talented newcomer is Mr. Henry Kendall as the priceless detective, who is by no means so big a fool as he looks. This is a part well up Mr. Kendall's "street," and he makes an instantaneous success of it. Another well-known artiste in the cast is Miss Dorothy Black, very impressive in the important part of Julia Price, whilst others who contribute to an amusing and exciting evening are Miss Margaret Riddick (Elsie Winthrop), Miss Stella Francis (Peggy Murdoch), Mr. Ballard Berkeley (Richard Winthrop), Mr. William Hodge (Charles Murdoch), Mr. Reginald Gosso (Herbert Price), Mr. Vincent Holman (John Stirling), Mr. H. B. Clark (Jackson), and Mr. Charles Cook (Smith). The play, which is presented by Mr. Archibald Nettlefold (by arrangement with Westlan Productions, Ltd.), has been capitally produced by Mr. Lionelle Howard.

Compliments of the Season
from
TOM BELL
RULE'S - - MAIDEN LANE

LAWRENCE WRIGHT DANCE HITS

FOX-TROTS

MY WIFE IS ON A DIET
AIN'T MISBEHAVIN'
I'M FEATHERING A NEST
MOTHER GOOSE PARADE
LOOKIN' FOR LOVE
EXCUSE ME LADY
S'POSIN'
THROUGH
EVERY DAY AWAY FROM YOU
THE WORLD'S GREATEST SWEETHEART IS YOU
YOU WANT LOVIN'
DREAMY HONOLULU
WE TODDLED UP THE HILL TOGETHER
DON'T BE SO UNKIND BABY!
HOME IN MAINE
HE'S A GOOD MAN TO HAVE AROUND
I'M DOING WHAT I DO FOR LOVE
THIS IS HEAVEN
COME ON BABY
HEART OF THE SUNSET
DEEP NIGHT

VALSES

TONDELEYO
SUNSHINE OF MY HEART
LET ME DREAM IN YOUR ARMS AGAIN
YOU WANTED SOMEONE TO PLAY WITH
LAST NIGHT IN DREAMY SLUMBERLAND
CAROLINA MOON
JUST PLAIN FOLK
NINETTE

ONE-STEPS

SHINANIKI DA 6/8
DA-DA 6/8
SANTIAGO 6/8
MUCKING ABOUT THE GARDEN 6/8

MEDLEYS

SAVOY MEDLEYS
HUNGARIAN MEDLEY

JOIN OUR ORCHESTRAL CLUB

YOUR NEW YEAR RESOLUTION

"AIN'T MISBEHAVIN'"

START 1930 "WRIGHT"

PRICES :—F.O., 3/6 ; S.O., 3/- ; Extra P.C., 1/6. Other Extras, 6d. each.
BRASS & MILITARY :—BRASS :—2/6 ; MILITARY :—3/9 ; BRASS & REED :—3/9 ; Extra Parts, 2d. each.

The LAWRENCE WRIGHT MUSIC Co.
(The Wright House),
DENMARK ST. (CHARING CROSS RD.), LONDON, W.C.2.

Telephones: LONDON: TEMPLE BAR 2141 (5 lines).
Telegrams: "VOCABLE, WESTCENT, LONDON."
Musical Directors and Professional Pianists write for particulars of our Orchestral or Pianoforte Subscription Clubs.

The Realm of Music

By L. HENDERSON WILLIAMS.

MUSIC IN 1929.

The year opened badly for music. Concert halls were half empty and nearly all the long-established Music Societies were sending round the hat. Prophets were pessimistic and music critics enquired of each other how to become eligible for the Dole. From time to time the Press felt the pulse of the Imperial League of Opera—and shook its head. But like Peter the Hermit, Sir Thomas Beecham continued to preach upon the highways (notably, of Manchester) and compel the people to come in. Parents were advised from platforms not to bring up their children to music for there remained nothing profitable for them to do. Cinemas dismissed their orchestras and the B.N.O.C. auctioned its effects. Yet, with the perversity of those dwellers in volcanic districts who, having survived one eruption, undauntedly rebuilt in the same neighbourhood, each of the Big Music Schools complacently announced an increase in its roll of pupils.

By summer, things were so bad we began to believe they would be better. Affairs, like fevers, have their crises. There was an old Aunt of mine, told three times in my presence to prepare for death. Any reasonable patient would just have believed the doctors and gone out—she had ills enough to take her. But she set her back to the wall and said "Not yet." And she kept on saying it for fifteen years.

English music also said "Not yet." The smell of funereal baked-meats was the best tonic it could have had. Instead of folding its hands it brought forth a lusty batch of new orchestral bodies and set the older ones so firmly on their legs that some of them have not yet found their heads. (We acquired veneration for the deputy system since we lost it).

THE PROMS.

Incoming of the tide of health was first noted at the Promenade Concerts. Never were there such attendances; never greater enthusiasm; never, taking them all round, better programmes. The most daring novelty of the Proms. Season, "British Composers' Night," was inaugurated amid anything but hopeful conditions. Those who believed in the British composer objected to "segregating" him; and those who did not said we were simply asking for trouble—that material would peter out, that what there was of it would not bear comparsion with Continental moderns or established Masters, that the Hall would be empty, and if it wasn't, those who did come would be bored. Well, that "British Composers' Night" has done more than any of us believed possible to establish the status of British music. We had surprisingly few duds. One or two younger and one or two older men were found to have knowledge of a craft, but little gift of creativity. But we experienced proof of our faith in Elgar's best work, in the maturity of Bax, Bliss and Holst, and in the lively promise of several of the younger men. English creative music is not dead but lusty; and, to my mind, far healthier in tone, sounder in instinct, and of better judgment in manner than much of the vaunted output of the admittedly "musical" Continental centres.

THE DELIUS FESTIVAL.

On the top of this came the stupendous fact of the Delius Festival. The several impressions it made upon most of us will not fade. First of all, there was the music—music of ineffaceable, unforgettable, genius; music that had faults, as mortality must . . . but arose out of them as freed spirit from clay. Then there was the devoted service of Sir Thomas Beecham; a service peculiarly lovable, peculiarly admirable, peculiarly wise. Finally, there were the audiences—the immense audiences—drawn, it may be, blindly; but in the end, surely, not unblest by music-making of such a type.

ORCHESTRAL CONCERTS.

Another event of interest was the inauguration of the Courtauld-Sargent Orchestral Concerts—Club concerts got up with the intention of bringing acquaintance with the larger forms of music within easy reach of the masses by selling blocks of tickets in advance in institutions and industrial groups at reduced rates. Not until the masses become articulate shall we know how far the spirit of this enterprise is justified, since Press admission has been too restricted to have opportunity of judging. Music-making of the same type—that is, with the object of bringing the best within reach of all—has been the Makower concerts in London Museum and the League of Arts Saturday afternoon concerts at South Kensington. The musical activities of the B.B.C. have been too wide and varied for comment here, but it has done invaluable service in presenting London with a remarkably well-manned and well-equipped orchestra, while the National Chorus, ever ready to be used in conjunction with it, makes feasible the production of certain large-scale works hitherto impossible to contemplate for financial and technical reasons. There has been corresponding increase in the number of Chamber Orchestras, though their artistic standards vary considerably. Nearly all have done good work in the production of new compositions by British composers; but in some cases the generous spirit has been betrayed by imperfect execution. Adequate rehearsal should be a necessary condition of public performance. In Visiting Orchestras we have been exceptionally lucky. We have enjoyed two performances by the Berlin Philharmonic Orchestra and are still profiting by the Hamilton Harty Symphony Concert Series. It is almost impossible to praise too highly the technique of the Berliners or the perfect co-operation existing between the men and their eminent conductor, Herr Furtwängler. They have left us an ideal of executancy. The Hallé players—another permanent body under a permanent conductor—have also given us examples of fine discipline. This series is of peculiar interest to all professional musicians.

OPERA.

The summer season at Covent Garden proceeded on the usual lines: it was, perhaps, harder than ever for those of little wealth to hear opera. The B.N.O.C. put up shutters rather unexpectedly and before it was buried the Covent Garden Opera Company came into being and announced its tour of the Provinces. According to Col. Blois, at Manchester, recently, the enterprise has been financially and artistically successful. The Old Vic has continued its policy of producing alternate opera and drama and proved itself an excellent nursery for budding talent. The Carl Rosa Opera Company ran a remarkably successful season at the Lyceum, extending its tenancy beyond the time originally advertised. The reclad Gilbert and Sullivan revival at the Savoy is enjoying the usual Savoyard luck. Sir Thomas Beecham announced at the Guildhall School of Music recently that the Imperial League of Opera is actually making its arrangements for a start in the summer of 1930. Meanwhile, a highly interesting and out of the common winter season of opera, promoted by Mr. Robert Stuart of Oxford fame, has just opened at the New Scala Theatre.

RECITALS.

Smaller concerts and recitals have been numerous, pianists predominating as usual. The Gerald Cooper Concerts in the spring and the autumn Wednesday Evening Chamber Concerts in Wigmore Hall have been outstanding musical events. The latter, run by a committee of artists, have frequently been able to make the proud advance statement, "All Seats Sold"—proving how willing the public is to pay for guaranteed good music. Among visiting musicians one event comparable in importance only with the advent of the Berlin Orchestra was the visit of Fritz Busch, violinist. Those present at the Æolian Hall on December 6 heard playing unmatched since the days of Joachim.

Taking it all round, the position of English music never looked healthier than it does at the start of 1930, and we wish it very confidently a Happy and Prosperous New Year.

ROYAL COLLEGE OF MUSIC.

Christmas Term, 1929.

The Director has approved the following Awards:—

Council Exhibitions.—Harris, Lillian, Pianoforte; Williams, Megan, Organ; Seale, Edris, Organ; Willson, Kathleen, Singing; Gooden, Phyllis, Singing; Phillips, Rae, Pianoforte; Triggs, Juanita, Pianoforte Accompaniment; Norris, Pamela, Pianoforte; Collins, Kathleen, Pianoforte; Howard, Jean, Violin; Cashman, Eileen, Pianoforte. Extra Awards.—Rees, Peggy, Violin; Brough, Violet, Viola.

Edmund Grove Exhibition.—Rees, Margaret, Singing; Dugarde, Madge, Violin; Geeson, Phyllis, Violoncello.

London Musical Society's Prize.—Westbury, Marjorie. Extra Awards.—Hancock, George; Jones, D. Morgan.

Cobbett Prizes for Performances of Chamber Works.—A.—Chamber Concerts—Brahms' Horn Trio: Silver, Millicent; Pulvermacher, Barbara; Walding, Frederick. Frank Bridge Fantasy Quartet: Kenyon, Violet; Curran, Albert; Brough, Violet; Geeson, Phyllis. Alec. Templeton Trio: Hobman, James; Lyons, Hayda; Templeton, Alec. B.—Informal Concerts—Beethoven Quartet, Op. 59 (Second Movement), Bartlett, Alan; Sanders, Ralph; Wright, Christine A.; Wright, Barbara A. Mozart Quartet (Hautboy and Strings): Ward, Alan; Hulson, William; *Brough, Violet; Evans, William. Ravel Trio (First Movement): Alderson, Philip; *Hulson, William; *Evans, William. (* Prize-winners in another work).

Raymond Hennell Prizes for Teachers' Training Course.—Class A.—Brown, Kathleen N. F.; Pascoe, Ruth E.; Williams, Eva; Murray, M. Loveday; Morgan-Smith, Jocelyn; *French, Frances J.; *Pelloe, Mary E. P.; *Mayo, Madeline G. Class B.—Connell, Ellen M. G.; Wright, Constance A.; Cattell, Joan; Rayson, Margaret; Simpson, Nancy M.; Hartnell, Fredericka V. E.; *Moore, Maureen D. H.; *Tooth, Audrey H.; Dinn, Winifreda L. (* Prize-winners last term).

Manns Memorial Prize.—Divided between: Pulvermacher, Barbara; Tunbridge, Valerie.

Dove Prize.—Hartnell, Fredericka V. E.

Edwin F. James Prize. — Walding, Frederick.

George Carter Scholarship.—Renewed for one year to Somers-Cocks, John.

Katharine Florence Boult Scholarship for Conductors.—Mathieson, James Muir (for one year).

CLAUDE AVELING, Registrar.

For South Africa.

The following artists sailed from Southampton on Friday last, the 27th ult., per R.M.S. "Walmer Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—The Apollo Trio, Alec Regan.

"WHERE THE RAINBOW ENDS."

AT THE HOLBORN EMPIRE.

It speaks volumes for the marvellous vitality of this delightful pantomimo phantasy by Clifford Mills and John Ramsey, with music by Roger Quilter, that the nineteenth year of its production, by Italia Conti, finds its power to engross the attention of old and young alike still unimpaired. Naturally, the symbolic significance and heart-felt thanksgiving of end-of-war audiences who assembled at the first presentation post-war at the Victoria Palace years ago, is replaced by a more modern appreciation of the capital story embellished with melodious music, fine scenery, graceful dancing and splendid staging, but the mysticism and majesty of the theme still remain and the younger generation decry the wrongdoers and applaud the right in just the old sweet way. It does one's heart good to hear the thunders of applause and howls of derision let loose by the excited little ones as the story unfolds and virtue is triumphant and villainy vanquished.

Most of last year's cast are engaged, and that is as much as to say that it would be difficult to better it. Captain Carey is enacted by Tristan Rawson with graphic realism and sustained strength of character. He doubles this part with that of the Genie of the Carpet. The Vera Carey of Italia Conti is just one of those mystic mothers whom Sir James Barrie would delight to depict, and her sweet motherly solicitude reflects her real nature as well as being a stage triumph. Of course, Roy Carey (Big Ben), as Cubby, the lion cub, has the lion's share of the applause, and well he deserves it, for his performance is not only notable for his marvellous portrayal of animal instinct and habits, but suggests the deeper meaning of the story at all times. His quaint antics and his inevitable resource in manner and movement is nothing short of marvellous. Brian Glennie, as the manly, determined boy hero, Crispian, carries the story along briskly and convincingly to its conclusion. Lydia Craddock is charming as the tender trusting sister, Rosamund, whose strength and purpose is so sorely tried. The part of Jim Blunders is remarkably well sustained by Leonard Hayes, and Sister Betty is charmingly impersonated by Pauline Sitwell. William is portrayed by Billy Speechley with all the attributes of the unscrupulous and cowardly bully. Uncle Joseph is comically villainous as enacted by Bertram Murray and provokes roars of laughter from the kiddies by his comical expressions of terror, and Adelaide Grace causes shrieks of mirth by her burlesque despair and agitation as the stoney-hearted Aunt Matilda. Arthur de Robin enacts the small part of M. Bertrand realistically.

Of the immortals, Nigel Clarke is a resplendent and dazzling figure of heroism as the militant St. George of Merry England, and Douglas Phair, as the ruthless and saturnine Dragon King, acts as a good foil. Walter Govo makes much of the tragic outburst on the part of the weak-minded slacker. Dunks is well acted by John Teed, Betty Castle is eerie and dramatic as the Sea Witch, Cyril Horrocks duly horrific as the Dragon Sentry, Harold Essex good as the Black Bear, and Slither Slime well played by Maurice Langdon. Hilda Wakely sings the slumber song charmingly, and Joan Bartlett, Grace Seppings, Phyllis Nicholson and Kitty Deeks are grace personified as dancing fairies.

The witch's cave scene still stands out as a beautifully realistic set, and the lake at the end of the Dragons' Wood, with its placid beauty and restful ease, and the final scene, "The Land Where the Rainbow Ends," are a delight to the eye and a joy to the mind. The play is produced, the dances invented and the children trained by Italia Conti, and the composer conducts the augmented orchestra. In "A Child's Harlequinade" (written by Bianca Murray and arranged by Jack Renshaw), Roy Carey again comes out strong as the clown, Sylvia Snelgrove is a graceful gossamer fairy Columbine and Peggy Jones a fascinating Harlequin. Robert Bassett is a joy as the pantaloon, and Michael Jackson, Sybil Oliver, Valerie Hisens, and especially Ellen Lane and Veronica Vanderlyn (as the soldier and the nursemaid) are first-rate, while Emily Bailey is well in the picture as Fairy Prologue. Ferdinand Conti is general manager, Douglas Phair stage director, and Bertram Murray stage manager.

The first performance, on December 23, was graced by the presence of the Lord Mayor and the Bishop of London.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to:

Clifford Rean—Jan. 2.
Edwin Firth—Jan. 2.
George Newham—Jan. 3.
Adeline Genee—Jan. 6.
Ben Davies—Jan. 6.
G. Craig—Jan. 6.
C. Van Bern—Jan. 6.
G. Mouillot—Jan. 7.
Clarice Benson—Jan. 7.
Milton Bode—Jan. 7.

The Playhouse, Leicester.

The Morton Powell players are having a short season at the Little Playhouse (late Association Hall), Leicester, where they are presenting a number of well-known plays. The various characters in their first play, "If Four Walls Told," were capitally portrayed. The members of the company comprise the Misses Marjorie Morton Powell, Maisie Robson, Dolly Wright, Edith E. Hunter and Aline Newall, Messrs. Morton Powell, John Kemble, Albert E. Bannister, Norman W. Ellison and Arthur Akrill. The next play is "Mrs. Gorringe's Necklace."

LONDON PANTOMIMES.

"THE BABES IN THE WOOD."

AT THE NEW SCALA.

Titania ..... Miss Zena Howard
Puck ..... Miss Miriam Leighton
The Baron Coeur De Custard .....
Mr. Billy Rowland
The Lady Rosabelle .....
Miss Gladys Cruickshank
Colin ..... Miss Helen Breen
Simon ..... Mr. Cyril Bright
Dame Durden .... Mr. Maxwell Carew
Phyllis ..... Miss Kaye Connor
Jasper ..... Miss Joyce Gouly
Margery ..... Miss Daphne Bettys
Crawley Cuthbert ..... Mr. Tom West
Smirchy Smuggs ... Mr. Frank Seymour
Squire Chivy ..... Miss Sylvia Pickering
The Miller of Dee... Mr. Cyril Chambers
The Smith ..... Mr. John R. Val
The Beadle ..... Mr. Vivian Booth
Gnarle ..... Mr. Chambers

The second annual Scala Theatre pantomime, "The Babes in the Wood," was devised and arranged by Peter Davey and produced by Frederick G. Lloyd. It is a sumptuous show, and from its inception to its finale is marked by a strong fairy element. Thus we have Puck, right at the opening of the pantomime, speaking the prologue and intriguing one and all with many mystic words concerning our journey to Fairyland. Mr. Peter Davey has not followed the theme usually adopted in pantomime which introduces Robin Hood as the rescuer of the Babes and Maid Marion as the inevitable bride of Robin in the last scene. In the production at the Scala Theatre, where the first scene takes place at the Mill on the Dee, Colin, one of the sons of the miller, is easily recognised as our eventual hero when he finds the usual pair of robbers, or "audacious scoundrels" as they are here called, assaulting the Lady Rosabelle and floors them both. This Lady Rosabelle is the daughter of the Baron Coeur de Custard, and is at once seized upon for our heroine. The Baron has the two babes left to his care by a brother, as usual, and the plot then follows the original story pretty closely, via the Baron's Garden to the Nursery, where the Babes are stolen, and then on to the King's Highway, finishing up the first half of the show in "The Depths of the Wood," a fairyland scene of enchanting beauty. "The Courtyard of the Manor," "Outside the Show," "Inside the Show" (with a delightful harlequinade), "The Village Green" and the Grand Transformation Finale, where all ends merrily enough in "Titania's Bower." Titania, the Queen of the Fairies, speaks the epilogue, might is vanquished by right, the Babes are safe, and our hero and heroine united in connubial bliss as the curtain descends.

The fairy theme is maintained by the presence of Puck in various scenes with impish delight watching events, and also of Titania guarding the Babes. Such scenes as "Fairyland" in "The Depths of the Wood," with its gorgeous fairy ballet entitled "The Bees' Wedding," is a veritable feast to the eye. The smaller fairies, dressed in a pretty shade of blue, and their elder sisters in pale yellow varying to deep orange, with the Babes asleep on a pretty laurel bank covered with flowers gathered and placed there by the fairies, together with Titania at the back, triumphant over all evil, formed an unforgettable picture.

There are some excellent comedy scenes—the auction by the Baron with Crawley Cuthbert and Smirchy Smuggs assisting, the fight in the wood by the latter two, and the Schoolroom scene, with Simon prominent, as well as the harlequinade in the second half, to mention but a few among them. There are some good lines in the book, most of which is in blank verse, and some very tuneful music, arranged and composed by Mr. Walter Martin.

Miss Helen Breen is Colin, and her pretty lithe boyish figure is well suited to the part. She has a radiant personality which disseminates joy, and is altogether beautiful. She acted principal boy with rare intelligence and charm and must be accounted a big success. Her numbers, "Heigh, ho! everybody, heigh, ho!" and "Only you," were capitally rendered, and she has a fine duet, "I'll always be in love with you," with Miss Gladys Cruickshank, a sweetly pretty blonde, who graces the show with rare distinction in her playing of principal girl, the Lady Rosabelle. Her beautiful voice is heard to distinct advantage in "Sleepy valley" and other numbers.

Mr. Billy Rowland plays the Baron Coeur de Custard in just the right comedy spirit. His hesitant manner as he half swallows his own words is very funny, and he succeeds in making the audience join in the chorus of his well rendered song, "What are you going to do about Mary?" Mr. Tom West is Crawley Cuthbert, and Mr. Frank Seymour Smirchy Smuggs, and these two "audacious scoundrels" keep the audience in roars of laughter all the time they face the footlights. Their "duel" in the woods was a positive scream. Their numbers "What, what!" and "There ain't many babies about" were well put over, and they can dance "some," too. Mr. Maxwell Carew, who makes his first entrance in a perambulator, proves an excellent Dame Durden. His study of the dear old soul who is constantly getting into trouble was a clear-cut excellent piece of work, and he sang that diverting song about Uncle Joe "Mucking about the garden" in capital style, and danced equally well.

Miss Joyce Gouly is Jasper, and Miss Daphne Bettys Margery, and these two talented exponents of the title rôle, who make their first entrance with Margery on a donkey led by Jasper, could not be bettered. They are dear delightful kiddies, with plenty of assurance, but no undue precocity. They act cleverly, speak their lines extraordinarily well, and sing and dance "Tip-toe through the tulips" like accomplished artistes. Miss Zena Howard, who plays Titania, is a veritable Queen of the Fairies, and acts with dignity and charm, whilst Miss Miriam Leighton, in looks and histrionic ability, suggests the impish Puck, and plays this none too easy rôle excellently. Mr. Cyril Bright gets every ounce of fun possible out of the part of Simon, and Miss Kaye Connor makes a comely, jolly, vivacious laughter-compelling Phyllis, the Maid at the Inn. Miss Sylvia Pickering is an attractive Squire Chivy, Mr. John R. Val scores as The Smith, and Mr. Vivian Booth makes a funny little figure of The Beadle. Mr. Cyril Chambers not only plays the dual rôle of the Miller of Dee and Gnarle (an ancient woodman), but uses his fine voice to advantage in various numbers, including "The Village Blacksmith." The ballet, which has been so well arranged by Miss Gracie Cone, has, as première danseuse, Miss Joan Cowley, with Mr. Eric Edwards as the Wasp, and Miss Connie Catt as the Butterfly. These latter two also have a delightful dance in the first scene, and the trio proved themselves to be capable, graceful and talented devotees of the terpsichorean art. The very excellent chorus not only excel themselves in the ballet, but the children and the older representatives act, sing and dance throughout the show with intelligence and charm.

"CINDERELLA AND THE GLASS SLIPPER."

AT THE CHISWICK EMPIRE.

A spectacular comic Christmas pantomime in 10 scenes, presented by Frank Benson, Dec. 23rd, 1929.

Prince Charming ..... Constance Lake
Dandin ..... Edie Shirley
Baron ..... Ben George
Matilda ..... Tom Ingleby
Queenie ..... Leslie Digby
Cinderella ..... Peggy Panas
Cecil ..... Tom Griffiths
Herbert ..... Jim Adams
Fairy Joy ..... Muriel Day
Fairy Bowbell ..... Olive Kilner
Miffins ..... Frank Benson

Mr. Benson is to be felicitated on the triumph of his production, which met with an enthusiastic reception and won through on sheer merit. There is a perennial freshness about the story that renders it ever popular, and the production in question is crammed with attractive items and bristles with fun; moreover, the spectacular side has met with a lavish hand, scenery and dresses are singularly beautiful and the company entrusted with its interpretation vied with each other in their efforts to please. The author does not stray far from the original story. Indeed, it would be heresy to do so, for the young folks know their fancy love and expect it. Everything that can conduce to success is here apparent, and "Cinderella" was promptly established a first favourite with young and old; it is a story that never palls, and the rollicking fun and the exquisite settings all contributed to its success.

The title-rôle is admirably filled by Peggy Panas, who delights every one with her brilliant interpretation; she dances with innate daintiness, and her songs were rapturously received; she wins her way by a particularly dainty performance, and her preparations for the ball afforded the little audience real joy. A fitting partner to so sweet a lady is the "Prince Charming" of Constance Lake; she fitted the part like a glove and was both piquant, pretty and melodious; endowed, too, with a fine soprano voice, she won the plaudits of a delighted audience, and was the life and soul of the show. "Dandin" is admirably played by Edie Shirley, who creates a sensation by her innate artistry; Murial Day is a fascinating "Fairy Joy," and Olive Kilner contributes to the success of the evening.

Terpsichore is a strong feature. The Verona Troupe work hard and achieve wonders; while vocal melody, as a *specialité*, is provided by The Welsh Glee Singers; their efforts were both artistic and harmonious and were promptly recognised and appreciated to the full; they score a big success in "John Peel," and later in an operatic selection, which includes excerpts from "Carmen" and "Faust." A novelty is introduced by the Carol Singers, who sung in fine style many of the old favourites, as "Good King Wenceslas," and others.

With fun exuding from every pore, Frank Benson, as the "buttons," "Miffins," is excruciatingly funny; indeed, the house rocked at his amusing drolleries, and he carried off a lion's share of the applause; he proves a particularly alert comedian, and he literally whistles his way through the show; as a raconteur, he is not without merit, and adds to the charms of "Cinderella."

The "Baron" finds an extraordinary able representative in Ben George, whose impecuniosity and domestic troubles are a pivot for much merriment. And then there are the two irrepressible "Ugly Sisters," cleverly played by Leslie Digby and Tom Ingleby, they proved a highly-diverting couple and worked tremendously hard throughout. Tom Griffiths as "Cecil" and Jim Adams as "Herbert" extract some humour from their rôles as the "Broker's Men."

The pantomime is artistically mounted, many of the scenes being of great beauty, notably "The Prince's Ballroom" and "The Palace"; here is a riot of colour and gorgeousness; a beautiful pageant of exquisite beauty. Success was never for a moment in the balance, and the thunders of applause that greeted the fall of the curtain told its own tale. The music is skilfully adapted to meet the requirements of the pantomime, and includes most of the popular airs of the day, including syncopation—its attractive form. Mr. Harry Milne is, as usual, the embodiment of courtesy, and the production bids fair to attract large audiences during Christmas week.

"CINDERELLA."

AT CROYDON.

Prince Glorio ..... Ouida Macdermott
Dandini ..... Gertie Hall
The Baron Shortcash ... Albert Bruno
Clarissa ..... Ethel Leicester
Priscilla ..... Nellie Sheffield
Cinderella ..... Babs Collins
Buttons ..... Hal Bert
Bill and Walter .....De Haven and Page
Mme. Vanite ..... Joan Heather
Mr. Wellworth ..... Douglas Thompson
The Fairy Queen ..... Muriel Cronshaw
Crooked Sixpence ..... By Herself

The pantomime "Cinderella" opened at the Grand Theatre, Croydon, on Boxing Day and, as usual, the house was filled to overflowing at both performances.

It represents the thirty-third annual pantomime at the Grand, and is this year presented by Mr. Harry Lane and produced by Mr. Fred Tripp.

The book has been admirably written by Mr. Peter Davey and, while following the conventional fairy story, contains a wealth of good wholesome fun and topical jests.

The music, for which Mr. Len Trevor is responsible, has been tastefully selected, the lyrics are appropriate and the ballet music is most pleasing. There are twelve scenes, each of which has been skilfully and picturesquely designed by Mr. Leonard Mortimer; three calling for special comment are "The Forest," "The Great Hall in the Palace" and "The Royal Wedding." The ballet and dances arranged by Miss Joan Heather contribute a delightful feature, in which the Sherman Fisher Girls and Phyllis and Giles take a generous share.

The producers have been well guided in their selection of the cast, which is exceptionally strong. Miss Ouida Macdermott, as Prince Glorio (the part she so successfully played in the Scala production), gives a finished performance. She is both dignified and vivacious, has a strong personal charm and sings with ease. Her numbers include "Dreamy Southern Nest," "Let me dream in your arms again" and "Singing in the rain." She is loudly acclaimed, especially for her rendering of the first item. Miss Babs Collins makes a very pretty, and at times doleful, Cinders. Her singing of the song "Embers" is deservedly appreciated, as are also her parts in the various scenes with Buttons and the Prince. Miss Gertie Hall is aptly cast as Dandini, making of the Valet a very sprightly and perky servant. She scores with her number "I've got a feeling I'm falling." To Miss Ethel Leicester and Miss Nellie Sheffield is allotted the dubious honour of being the Ugly Sisters—Clarissa and Priscilla respectively—parts which they most capably fill, for they are both skilled in the arts of mimicry and drollery. Miss Sheffield's song, "The laughing family," is a tremendous hit and gains her tumults of approbation.

As may be expected, Mr. Albert Bruno makes a perfect Baron Shortcash—his humour, witticisms and drolleries are greatly appreciated. The Buttons of Mr. Hal Bert is a fine piece of work. His antics, dancing and singing well qualify him for the part, and he contributes very largely to the evening's entertainment. His song, "Rabbit and pickled pork," is well put over, and taken up by the audience with great gusto. Miss Muriel Cronshaw is a very regal Fairy Queen—her lines are well spoken and her singing is good. Her chief number is "Sleepy valley." She is ably attended by the elf, Crooked Sixpence. De Haven and Page, the Broker's Men, are an admirable pair—their comedy work in combination is exceedingly well done. Particularly good is their singing of "On the banks of the Nile." Miss Joan Heather's solo dances are charmingly executed and, as previously stated, the ballet is under her direction. Mr. Len Trevor very capably conducts an efficient orchestra.

The whole of the entertainment is bright and goes with a merry swing throughout. It deserves, and should enjoy, a very successful run. Much credit is reflected on the work of the producer, Mr. Fred Tripp. He has the qualities of artistic skill and genial management which go far to the making of a successful production.

"JACK AND THE BEANSTALK."

AT THE CHILDREN'S THEATRE.

A Pantomime by Margaret Carter, presented at the Children's Theatre on Thursday, December 26.

First Weaver ..... Lucinde Lorne
Second Weaver ..... Nan Jacobs
Third Weaver ..... Mary Hull
Azelle ..... Joan Luxton
Mother Grubble ..... Maud Jolliffe
Peterkins ..... Arthur Goullet
Rufus ..... Mackenzie Ward
Cuckoo .....Peggie Robb-Smith and Mary Hull
Jack ..... Geoffrey Wincott
The King ..... Patrick Gover
Lady Flavia ..... Mary Cob
Prince Donzil ..... W. E. C. Jenkins
Princess Chrystabel...Peggie Robb-Smith
Dame Gallibantus ..... Nan Jacobs
Gallibanties ..... Forbes Williams
Cherry Girl ..... Elfrida Burgess
First Reaper ..... Forbes Williams
Second Reaper ..... Margot Bryer Ash
Producer: Geoffrey Wincott.

The pantomime at the Children's Theatre has several merits, the chief being that it tells a story interestingly and amusingly. "Jack and the Beanstalk" is one of the best stories in the world; in fact, it is the basis of many of the favourite plays. The great bullying giant never wins in the end, thank goodness, whether his name be Goliath, Fee-fo-fum, or Sir Brian Balemote. In the ordinary pantomime, the story is often mislaid every now and then, but Miss Carter keeps to the point and tells the saga of "Jack and the Beanstalk" simply and interestingly. As children love a story, the Children's Theatre, which opens at 5.45 every day, can be recommended.

The theatre is small and the stage is about the size of a box at Drury Lane, but Mr. Geoffrey Wincott has ingeniously contrived to give the illusion of bigness. The spectacle is not elaborate, but it is clever. It was thrilling on Boxing afternoon to watch the beanstalk grow under the magic watering-can of Azelle, the puckish fairy who was sent on earth by her three sisters to learn the word "achievement." The giant was thrillingly represented. He must have been a mile in height, for his boots nearly filled the stage.

This pantomime has some fresh humour. There is a cow called "Cuckoo" belonging to Jack's mother, who is a joy, and it is typical of the economy of the theatre that the front or back of this charming animal was taken by Miss Peggie Robb-Smith, who was also the Princess in her spare moments! Mr. Arthur Goullet was very amusing as the Court Gardener, who was anxiously rearing a cucumber in a pot for the flower show and who narrowly escaped being a meal for the giant. His reunion with Rufus, spiritedly played by Mr. Mackenzie Ward, was a pleasant moment in the play. Mr. Geoffrey Wincott is splendidly adventurous as Jack, and I admired Miss Maud Jolliffe's homely Mother Grubble, Mr. W. E. C. Jenkins' melodramatic Prince Donzil and, particularly, Miss Joan Luxton's light-hearted Azelle. Miss Nan Jacobs, Miss Mary Cobb, Miss Lucinde Lorne, Miss Mary Hall and Miss Elfrida Burgess also had their share in the success of a very jolly show.

There were some new songs and a number of old favourites, including "Cherry Ripe," which was beautifully rendered by Miss Elfrida Burgess.

G.W.B.

PANTOMIME SEASON AT LYCEUM THEATRE, LONDON

SEASON'S GREETINGS

SUCCESS AFTER SUCCESS

RIO RITA

PAGAN LOVE SONG

SINGIN' IN THE RAIN

THE SUN IS AT MY WINDOW

YOU WERE MEANT FOR ME

I'M JUST A VAGABOND LOVER

MARIE

SEND FOR SUBSCRIPTION PARTICULARS NOW!

A HAPPY NEW YEAR TO EVERYONE

FRANCIS, DAY & HUNTER, Ltd.

138—140, CHARING CROSS ROAD, LONDON, W.C.2.

LONDON PANTOMIMES

"DICK WHITTINGTON."

AT RICHMOND THEATRE.

Dick Whittington	Tina Frank
Alice	Joyce Cornish
Sarah	Tommy Bourne
Idle Jack	Geo. Chesney
Captain Spanker	Duggie Campbell
Mate	Tommy Dawn
Alderman Fitzwarren	Tom Jones
Fairy Faithful	Della Vivienne
Polly Primrose	Connie Clarke
Tommy Tucker	Cissie Douglas
Our Cat	Molly O'Connor
Marjorie Daw	Louise de Laine
Princess Prettipet	Delia Vivienne
Emperor of Morocco	Eric Faversham

Precisely how many pantomimes Mr. J. Bannister Howard has given to the public has not yet been calculated, but his varied experience bears fruit in the latest version of "Dick Whittington and His Cat," produced by Arthur Watson at this pretty little "house on the green." With a strong company, charming dresses, dainty dances and delightful music the pantomime was promptly accorded an enthusiastic reception, and the juveniles vied with their elders in their plaudits of approval. For Mr. Howard has provided all the essentials so dear to pantomime "fans," and the production is so crammed with attractive items that it is small wonder it was cheered to the echo by all present.

Of the ten scenes, especial mention may be made of "The Emperor's Palace," "Highgate Hill," and "The Palace of Delight," all extraordinarily well painted and much admired.

For the title rôle it would be difficult to find a more capable artiste than Tina Frank; she sings, dances and acts with singular charm, and achieved success by merit of her capable performance; her efforts were rewarded by tumultuous applause. Tom Jones is pretentiously pompous as Alderman Fitzwarren, and he gave a generally satisfactory rendering of civic officialdom. The fun grows fast and furious when Idle Jack participates in the plot, and George Chesney is hilariously funny throughout. Excellent work is done by Eric Faversham as the Emperor of Morocco, while Duggie Campbell is distinctly good as the rollicking Captain Spanker, his song, "Muckin' About the Garden," being one of the "hits" of the show. Joyce Cornish created a fine impression as Alice, and is one of the first favourites. She sings with much skill, and is a dancer of distinction. Her faithful feline companion, "Our Cat," is quite ingeniously played by Molly O'Connor, and her gambols and eccentricities in Scene III. win for her efforts a full share of applause. Tommy Bourne, as Sarah, the cook, is deliriously droll and works tremendously hard. His "gags" provoke considerable merriment, and he is the life and soul of the pantomime. Connie Clarke is a sprightly Polly Primrose, and Delia Vivienne not only scores a success as Fairy Faithful, but demonstrates her terpsichorean ability in the grand ballet, of which she is the principal dancer; Cissie Douglas as Tommy, and Marjorie Daw as Louise de Laine make the most of their slender opportunities. Val Florence's Eight Girls contribute a number of brilliantly executed dances, while the Ten Columbines add to the choregraphic display. Caro and Partner provide many thrills by their clever trapeze act.

Eastern dances reproduced by Delia Vivienne, who also played Princess Prettipet, prove a great attraction, and the ballet does exceedingly well. The incidental music is satisfactorily interpreted by a capable orchestra under the baton of Mr. Hubert Delman.

"DICK WHITTINGTON."

AT CHELSEA PALACE THEATRE.

Mortals:

Dick Whittington	Mabel Lait
Thomas Cat	Barry Gilmore
Alderman Fitzwarren	Daley Cooper
Alice Fitzwarren	Ruby Hylton
Susan	Len Teel
Idle Jack	Jack Warman
Captain	Johnny Mackey
Mate	Alf. Pratley

Immortals:

King Rat	Dare Alexander
Fairy Silver Star	Kay Brown

Truly the enterprising management of this theatre have been fortunate in securing for their festival attraction this delightful pantomime, which made an instantaneous appeal, and for which the H. and B. Productions are responsible. The "book" of Mr. Reg. Cooper is smart and up-to-date, and the music of Mr. David Cochran is of the best, a largely augmented orchestra under the capable direction of Mr. Brian O'Bryan rendering justice to its interpretations.

The outstanding feature of "Dick Whittington" is the high-spirited and wholesome fun of a clever team of comedians, who gave us plenty of that typically English comedy so dear to the heart of the pantomime-lover be he old or young. Then, on the vocal side, all the latest song hits from the great music houses were sung with every sign of success. The elaborate scenery included some beautiful rustic sets, and the mediæval colouring and splendid grouping in the second scene—"Old Cheapside"—was admirable. The "Highgate Hill" episode had an ingenious and pretty idea: i.e., while Dick slept, the Pied Piper in the trunk of the tree played his immortal pipe. Revelling in gold and precious stones were the finely-built-up scenes of the "Sultan's Harem," and the glitter and gold at the finale in "Ye Old Mansion House," with its stately processions. A special word of praise is deserving the thrilling wreck scene. Costumes were rich, and congratulations were showered on Mr. H. T. Butler, who produced this joyous show.

The story is closely followed after the prologue in Father Time's bell foundry. Dick, in search of work, meets Alice Fitzwarren in Olde London Town, and the pair are attracted to each other. Alice persuades her Aldermanic father to find Dick employment, and he engages him as his apprentice. This arouses Idle Jack's jealousy: he also is in love with Alice, and with the connivance of Susan (Fitzwarren's cook) they break into the safe in Alderman Fitzwarren's office and place the stolen cash in Dick's bag. Our hero is dismissed by the furious Alderman. Then follow the engagement of Dick by the Captain; the pretty episode on Highgate Hill when he listens to the message of Bow Bells. The most exciting adventures attend the good ship "Alice" at sea, culminating in a wonderful wreck and landing on the coast of Morocco. Here, with the country devastated by rats, Thomas the Cat puts in some splendid work. Dick, as a result, is now rich in wealth, and arrives home at Wapping. Then we have the historic entry into the City of London, where Sir Richard Whittington is installed Lord Mayor amid a loyal welcome from the citizens of Olde London.

Miss Mabel Lait was an ideal principal boy, and soon installed herself a great favourite. Possessing a beautiful figure, voice and vitality, she sang several duets and numbers that afforded sincere pleasure. This was especially noticeable in "Painting the clouds with sunshine" and the charming duet, "Castles in the air" in conjunction with Miss Ruby Hylton, the prepossessing and dainty Alice Fitzwarren. Both artistes also were at home in some pretty dances. The comedians kept the kettle of merriment at boiling point from start to finish. Len Teel was the cause of happy contagious laughter as Susan the Cook, and in his quaint delivery of "Bow-wow-wow, Moo-moo-moo, Baa-baa-baa" got the whole house to join in the chorus. Truly it may be said he was screamingly funny. Jack Warman is a real smart comedian, and helped the fun along with his genuine comic business. Nor must his song "A pat on the back" be overlooked. Mr. Daley Cooper was most satisfactory as Fitzwarren, and Dare Alexander did justice to the lines of King Rat. The antics of Johnnie Mackey (Captain) and Alf Pratley, as his lilliputian Mate, were provocative of much laughter. Johnnie's ditty of "Ship Ahoy!" with chorus being greeted with re-demands. A word of distinct praise for the handsome stage presence and rendering of two charming numbers by Miss Kay Brown, as Fairy Silver Star. How the kiddies loved Barry Gilmore's Thomas the Cat.

There is an exceptionally good operatic chorus, and the delightful terpsichorean and other work of the Ten Terry Tots must not be forgotten. The pretty ballets in which these youngsters took a conspicuous part all helped to make this pantomime a big success.

Mr. Jack Persich (the courteous business manager of the theatre) deserves warm praise for his efforts to ensure success and for his study of his patrons' comfort.

"C

AT
H

Jack .....
Mary .....
Nurse .....

Prince Charm
Dandini .....
Baron Broke
Dahpne and
Fairy Godmo
Buttons .....
Cinderella ...
Broker's Men

Even in th
mime sways
mas time, an
ella" which
the first big
at the Lew
Charles Aust
stars.

In the Pro
children with
cussion the y
derella" for
are then sp
chanted Wo
many delight
well, till we
reception of
to her Prince

Clarice Ma
her always
delightful
made her a
Ray has alre
the part of C
than ever.
more comical
comedian, C
ever-ready fl
loved by the
per it!—gro
the Fairy G
derella's life
part very wo
dashing Dan
tage of her p
Frank Lord
Brokenup, w
ugly daughte
order. The
laughter in t
as Broker's
their interpr
men should

Those clev
come in for
the able m
about doing
Rona Ray h
"Painting T
Dream" del
sung are "
Falling." "
and "Some
are very ple
Bird, Clarice
respectively,
given as a d
Rona Ray.

The choru
support, and
gorgeous sc

The beauti
four lovely
they deserve
for they ac
requirements

It is obvio
spared to
pantomime,
bert Brown
justly proud
many pleasi

BUSINESS THROUGHOUT THE WORLD.

Season's Greeti

REEVES & L
HENRY SI

The International The

General Manager:
HARRY HILLING

Representative:
E. J. BONNER

ANCASTER HOUSE, 42-43, C
LONDON, W

Telephones:
GERRARD 2652-4.

Tel
"Former
"Sh

"CINDERELLA."

AT LEWISHAM.

In the Prologue:

Jack ..... Alec Brown
Mary ..... Renee Beck
Nurse ..... Margaret Fordue

In the Play:

Prince Charming ..... Clarice Mayne
Dandini ..... Norah Bird
Baron Brokenup ..... Frank Lorden
Dahpne and Pansy ..... Bros. Obo
Fairy Godmother ..... Fay Hampton
Buttons ..... Charles Austin
Cinderella ..... Rona Ray
Broker's Men ..... Lyons and Fay

Even in these modern times pantomime sways young and old at Christmas time, and it is a superb "Cinderella" which has the honour of being the first big pantomime to be put on at the Lewisham Hippodrome, with Charles Austin and Clarice Mayne as stars.

In the Prologue we see two modern children with their nurse. After discussion the youngsters decide on "Cinderella" for their bed-time story. We are then spirited away to the Enchanted Wood and on through the many delightful episodes we know so well, till we are witnessing the wedding reception of our dear little Cinderella to her Prince Charming.

Clarice Mayne is Prince Charming in her always charming way, full of the delightful mannerisms which have made her a favourite with all. Rona Ray has already made a reputation in the part of Cinderella, but she is better than ever. One could not wish for a more comical Buttons than the famous comedian, Charles Austin, with his ever-ready flow of fun which is so loved by the children and—let us whisper it!—grown-ups. Fay Hampton is the Fairy Godmother who makes Cinderella's life worth living; she fills her part very worthily. Norah Bird is the dashing Dandini, who takes full advantage of her position of Prince, pro tem. Frank Lorden makes a fine Baron Brokenup, who tries hard to keep his ugly daughters, Daphne and Pansy, in order. The Brothers Obo cause much laughter in the parts. Lyons and Fay, as Broker's Men, have heaps of fun in their interpretation of what broker's men should do.

Those clever little Terry's Juveniles come in for whole-hearted applause for the able manner in which they trip about doing their allotted specialities. Rona Ray has a lovely voice, and sang "Painting The Clouds" and "Let Me Dream" delightfully. Other numbers sung are "I've Got A Feeling I'm Falling," "Singing In The Rain," and "Someday, Somewhere." They are very pleasingly rendered by Norah Bird, Clarice Mayne and Fay Hampton respectively. "Ain't misbehaving" is given as a duet by Charles Austin and Rona Ray.

The chorus give the principals full support, and greatly help to make the gorgeous scenes more pleasing.

The beautiful fairy coach is drawn by four lovely milk-white ponies—and they deserve their full quota of praise, for they act in accordance with the requirements of Fairyland.

It is obvious that no effort has been spared to present a really beautiful pantomime, and Charles Henry, Gilbert Brown and Leon Salberg can be justly proud of their achievement. The many pleasing ballets are arranged by Nellie James. The orchestra is under the direction of Mr. Wilmott Fowler. The producer is Mr. Charles Henry, who has many successes due to his untiring energies. The humour, brightness and gorgeous staging of the pantomime deserves the brisk and steady bookings which Mr. H. C. Gwynne, the popular manager of the Hippodrome, reports.

"THE BABES IN THE WOOD."

AT KILBURN.

Robin Hood ... Miss Winifred Hammond
Maid Marion ..... Miss Irene Forde
Mary Ellen ..... Miss Eva Fyffe
Tim and Roger ..... Karr and Kooney
Baron Neverpay ... Mr. Karl Edwards
Tony and Bunty ..... Cutey Kids
Pimple ..... Mr. Peter Brown
Silver Chimes ... Miss Margaret Barrie
Will Scarlett ..... Miss Greta Dwelly
Daisy Buttercup ..... Miss Glen Louise

Mr. Percy H. Holmshaw's Christmas pantomime, with book by Mr. John E Clegg and music composed by Messrs. Arthur Lester and Chris Ambrose, was produced by Mr. Karl Edwards, under the personal direction of Mr. Percy H. Holmshaw, at the Kilburn Empire on the Monday before Christmas, and is to remain there until the end of this week. It follows the usual story in the ten scenes. Thus we have the Baron Neverpay in the first two scenes arranging with Tim and Roger, the robbers, to carry off the Babes to the wood. They are abducted in scene three, "Mary Ellen's Schoolroom," taken to the forest, which forms scenes four and five, and rescued by Robin Hood and his merry men; and, of course, wedding nuptials are rung before the finale for Robin and Maid Marion. There is mention several times on the programme of "Sir Rupert," but this gentleman does not figure in the cast at all. There are some very pretty scenes, such as "Butterfly Land," with a captivating ballet, and most of the comedy is dependent on the plot, which is all to the advantage of the show.

Miss Winifred Hammond makes a fine figure of Robin Hood. She is the dashing type of principal boy, and her study of the outlawed Earl of Huntingdon is a good one. No better choice could have been made than that of Miss Hammond for the part. She has an excellent voice, which is used to distinct advantage in "Nelly Grey," "Painting the Clouds with Sunshine," "March of the Chocolate Soldiers" and "I'm Perfectly Satisfied." The number, "S'posin'," is sung as a duet with Miss Irene Forde, a charming Maid Marion. We have before praised Miss Forde's capital cabaret work; her intimate style is so suited to that type of entertainment, but her principal girl study here is full of little character touches that are irresistible. Her rendering of such numbers as "Misbehavin'" and "Come on Baby" prove her worth and place her in the front rank of comediennes. Both she and Miss Hammond too act with distinction. To say that Mr. Peter Brown is a comely Pimple is only to fringe the subject. He is a massive Village Idiot, and as such gets plenty of fun out of the part. His "Sonny Boy" and other parodies went extremely well, and in his sailors burlesque he made it clear that he can sing some, too. Miss Eva Fyffe was Mary Ellen, and scored as the nurse to the Babes. She is a diminutive little person, but proved her versatility in many scenes. Her burlesque work throughout is deserving of praise and she scored heavily in her travesty of a Spanish dancer. Karr and Kooney were Tim and Roger, the bold bad robbers, and if the kiddies liked them, and did not really believe in their villainies, it was because this talented duo were such excellent fun-makers. They were particularly successful we thought in that fine number, "There Ain't Many Babies About," and they sang "Give Yourself a Pat on the Back" as a trio with Mr. Karl Edwards, a capital Baron Neverpay. The wicked Uncle was in quite safe hands with Mr. Edwards, who was also responsible for the production. His song "My Wife Is On a Diet" and his gag, "He wants watching" were gems of comedy.

The Cutey Kids were the two Babes, Tony and Bunty, and very clever and capable exponents of the title rôle they proved. They were clever without being too precocious, and they did particularly well with their duet, "Who Wouldn't Be Jealous of You?" Miss Margaret Barrie was the good fairy, Silver Chimes, and she spoke her lines well, besides looking the part. What more can be asked of any fairy? Her number, "Ah! Sweet Mystery of Life was a big success. A very pretty Will Scarlett was Miss Greta Dwelly. Robin Hood's friend had an easy, nonchalant air and might with advantage have been given more to do. Miss Glen Louise played Will Scarlett's sweetheart, Daisy Buttercup, in attractive style. Her clever acrobatic, almost contortionist dance to the tune of "Rag Doll" was one of the successes of the show. There were some capital specialités, the most prominent being that of Les Four Lyons (direct from the Scala Theatre, Milan) whose gymnastic work and high perch acrobatics proved a sensational and thrilling act. A beautiful chorus included some talented terpsichorean ladies who did well in various dances, particularly "The Toymaker's Dream," and a troupe of juveniles, whose work throughout deserves praise.

Mr. Karl Edwards is General Manager for the show; Mr. Chris Ambrose, Musical Director; Miss Glen Louise, Ballet Mistress; and Mr. Keith Butterworth, Stage Manager. Mr. Thomas Phillips is Manager of the Kilburn Empire.

FORTHCOMING EVENTS.

TO-DAY.—"Ten Nights in a Bar-room," Gate.
JANUARY 5th.—"Humours of the Court," Arts.
JANUARY 7th.—"French Leave" (revival), Vaudeville.
JANUARY 12th.—"The Devil," Arts.
JANUARY 13th.—"Virtue for Sale," Streatham Hill Theatre (prior to London).
JANUARY 21st.—"The White Assegai," Playhouse.
JANUARY 22nd.—"Nine Till Six," Arts.
JANUARY 26th.—"Aimer," Arts.
JANUARY 29th.—"On the Quota," Arts.

eetings from

LAMPORT

SHEREK IN ASSOCIATION

Theatrical Agency.

e: ER

Production and Cabaret Rept.:
ROBERT BLYTHE

3, CRANBOURN STREET,
N, W.C.2.

Telegrams and Cables:
Formerly Westrand," London.
"Sherekium, London."

LONDON
PARIS
BERLIN
NEW YORK
AUSTRALASIA

The Stage Guild.

Among the activities of the Stage Guild in the New Year, Mr. J. Norman Berlin, the General Secretary, tells us, is one somewhat similar to the Ball and Cabaret held on the R.M.S. "Berengaria" last year at Southampton, but with a different object, a different boat and a different venue this year. Further particulars will be announced in our columns shortly.

The O.P. Club.

Mr. Carl Hentschel informs us that on February 16 the O.P. Club are holding a Valentine Dinner and Dance, to be called "The House that Jack Built Night," to pay tribute to Miss Cicely Courtneidge, Mr. Jack Hulbert and Mr. Paul Murray for their Adelphi Theatre success. Further particulars will be announced in our columns later.

Gallery First Nighters.

A meeting which should arouse great interest to playgoers and the profession alike will be held at the Gallery First Nighters' Club Headquarters, on Sunday, when Leslie Henson will speak on "Why the Theatre should open on Sunday." Mr. R. H. Gillespie, the Managing Director of Moss' Empires, will take the chair at 7.15. On Jan. 19th, the Club will give a dinner to Binnie Hale and Bobby Howes at the Restaurant Frascati, with the President, Leslie Bloom, in the chair.

"Treasure Island" to Tour.

At the conclusion of its season at the Strand Theatre at the end of January, Messrs. Equity Productions, Ltd., will send out "Treasure Island" on a twelve weeks' provincial tour. The company will be much the same as at the Strand, though without Robert Loraine. Starting at Birmingham on February 10th, other towns to be visited are Hanley, Hull, Blackpool, Oxford, Halifax, Blackburn, Southport and Portsmouth.

"Frankenstein" at the Little.

Early in February, Hamilton Deane will produce "Frankenstein" at the Little Theatre. This play, which Mr. Deane has been touring in the provinces for nearly two years, is of similar type to "Dracula," and has been adapted by Peggy Webling, the novelist, from the novel of the same name by Mary Wollstonecroft Shelley.

Old Drama at the Gate.

"Ten Nights in a Bar-Room, or Ruined by Drink." Peter Godfrey's adaptation of the old drama by William Pratt, is due at the Gate Theatre this (Wednesday) evening. The cast is as follows:—Mr. Romaine, W. E. C. Jenkins; Simon Slade, Arthur Chesney; Willie Hammond, Harold Young; Swichel, Edward Chapman; Harvey Green, Arthur Goullett; Frank Green, Michael MacOwan; Joe Morgan, Norman Shelley; Mrs. Slade, Viola Lyel; Mrs. Morgan, Elsie French; Mary Morgan, Elsa Lanchester.

"Apple Cart" as Christmas Fare.

Birmingham folk were given a further opportunity to see the new G.B.S. political play, "The Apple Cart," during Christmas week. It went to Birmingham Repertory from Malvern, after its production there at the festival. But it is a different company this time, and will soon go on tour. Mr. Julian D'Albie is now King Magnus (he played Crassus in the original production), and gives a competent study, especially in the lighter passages. As the Prime Minister, Mr. Bellenden Clarke provides a telling portrayal. Miss Rita John as Queen Jemima, presents a pleasing piece of characterisation; Miss Cherry Hardy is responsible for a charming and temperamental performance as Orinthia; and Miss Winifred Izard is a very capable Lysistrata, possessing the right dramatic instinct. Mr. Milton Vaughan as Boanerges, the revolutionary, has a fine outburst. Mr. Carleton Crowe is amusing as the doddering Crassus, Mr. Ernest Lynds makes a sound American Ambassador, and Miss Dorothy Peters, in the rôle of Amanda, is another effective member of the comic cabinet. By the way, Mr. D'Albie was word perfect in the long speeches of this intriguing play, which requires intelligence and experience in its acting.

A Shaw Record.

Miss Margaret Macdona, who is appearing at the Court Theatre in the world-famous rôle of Eliza Doolittle in "Pygmalion," has established what must be a record achievement as a Shavian leading lady. Although she has had many engagements in plays by other authors, she has appeared for some years in her father's companies, the Macdona Players, in a variety of parts, and has actually given over five thousand performances of the dozen or so leading ladies of Shaw plays whom she has impersonated. Eliza Doolittle, the dustman's daughter turned great lady by the phonetic magic of Professor "Pygmalion" Higgins (played at the Court, by the way, by Mr. Esme Percy) is this accomplished young actress's favourite impersonation.

Although Miss Macdona probably holds the world's record for actual impersonations of leading women's parts in Shaw plays, her father, Charles Macdona, who has been christened "G.B.S.'s Impresario-in-Chief," has presented over eight thousand performances of this author's plays prior to the opening of his present London season at the Court Theatre.

"Queen's Revels."

An interesting and unusual entertainment will be given at the Rudolf Steiner Hall on the evening of January 11th, when Dolly Scouloudi will present "Queen's Revels." This is the story of the Lady Bridget Manners, Maid of Honour to Queen Elizabeth, complete with masque, music on the virginals and madrigals sung by the Chelsea Singers.

"French Leave."

The name of Charles Laughton has been added to the cast of "French Leave," Captain Reginald Berkeley's war comedy, to be revived at the Vaudeville on Tuesday. Mr. Laughton will appear in this play as a Brigadier-General, so adding another to the wide variety of characters—ranging from a French detective to an Irish footballer—he has portrayed in his brief but brilliant career. The rest of the cast of "French Leave" is now complete, and includes Miss Madeleine Carroll as leading lady, Miss May Agate, Messrs. Charles Groves, James Raglan, Edward Scott-Gatty, Emlyn Williams and Frederick Burtwell.

"The White Assegai" for the Playhouse.

On Tuesday, January 21, Sir Barry Jackson is presenting "The White Assegai," by Allan King, at the Playhouse. As its title suggests, the scene of the play is set in Africa; it was performed with considerable success at the Birmingham Repertory Theatre in February last, and noticed in these columns.

Thus Sir Barry Jackson will have two productions running simultaneously in London—for "The Apple Cart," now in its fourth month, shows no signs of leaving the Queen's Theatre for a long time yet.

"Humours of the Court."

"Humours of the Court," by Dr. Robert Bridges, will be produced by past and present members of the O.U.D.S. at the Arts Theatre Club, on Sunday evening next, with a matinée on the following Tuesday. Here is the cast:—

Richard	Mr. Robert Harris
Frederick	Mr. Robert Speaight
Sir Gregory	Mr. Graveley Edwards
Sir Nicholas	Mr. George Howe
Tristram	Mr. Richard Goolden
Diana	Miss Edith Evans
Laura	Miss Alison Leggatt
Flora	Miss Elsa Palmer
Dorothy	Miss Cicely Paget-Bowman
Marcela	Miss Joan Brierley
Rose	Miss Dawn Gold

The producer is Mr. Brewster Morgan, President of the O.U.D.S., 1929/30. Mr. Morgan is an American Rhodes Scholar, and he produced "Othello" for the Society at Oxford last winter.

The set has been designed by Mr. Wyndham Goodden, and the music specially composed and arranged by Mr. Bernard Naylor. Both are present members of the Society.

Other Arrangements at the Arts.

The following is a list of the fixtures at the Arts Theatre after "Humours of the Court." On Sunday, Jan. 12, with a matinée on Jan. 13, a new play by Mr. Benn W. Levy, entitled "The Devil," will be presented, with Mr. Norman McKinnel, Mr. Lewis Casson, Mr. Ernest Thesiger, Miss Jean Cadell and Miss Diana Wynyard in the company. From Wednesday, Jan. 22, to Sunday, Jan. 26, "Nine Till Six," a play by Aimée and Philip Stuart, will be staged. Mr. J. T. Grein presents "Aimer" (by Geraldy) in French on Sunday, Jan. 26 (matinée), and from Wednesday, Jan. 29 to Sunday, Feb. 2, a new play by Mr. Halcott Glover will be presented.

British Actors' Equity.

Mr. A. M. Wall, secretary of the London Trades Council, states that a meeting of the Advisory Committee of British Equity, the new association that is in the course of formation for British actors and actresses, was held in London on Christmas Eve. The committee adopted all the plans for the formation of the new association, and decided to meet early in the New Year to approve the constitution and rules.

Mr. Godfrey Tearle, Dame May Whitby, Mr. Brian Ahearne, Mr. Lewin Mannering, Mr. Bromley Davenport, Mr. Coulson Gilmer, and others well known in the profession have consented to serve on the Advisory Committee. Mr. Wall adds that the support already promised from all sections of the acting profession guarantees the success of the new venture.

Everyman Theatre Guild Amenities.

The policy of the Everyman Theatre Guild, besides allowing for seats at reduced prices to the members, also includes a social event every month. Accordingly on Saturday after the matinée of "The Passing of the Third Floor Back," the members of the Guild were entertained to tea on the stage by the cast, Mr. Hallatt stepping out of his part of the Stranger and presiding. Although the play only contains the part of one "slavey," all the actresses became "slaveys" and waited upon the audience.

Wimbledon Theatre Arrangements.

The Spring season at the Wimbledon Theatre, which starts earlier than usual this year, has many attractive items for local playgoers, and also those living farther distant. Next Monday, Miss Phyllis Neilson Terry and Mr. Herbert Marshall will appear in "The Heat Wave," followed by "Yellow Sands," "Peg O' My Heart," Carl Rosa Opera Co., "The Five O'Clock Girl," and "Journey's End." Such popular successes are certain to be patronised by the numerous regular frequenters of this popular theatre.

Carlton Films.

We met Mr. John R. Andrews, the general sales manager of Carlton Films (1929) Ltd., at Murray's Club recently, and he introduced us to the managing director, Mr. G. Clavany. Their 1930 programme, we were informed, includes three "talkies," 100 per cent. quota pictures. As well as making them, they are renting their own pictures, which will be all-British "talkies." They are also arranging six two-reel "talkies" in collaboration with Mr. Walter West. We shall watch their progress with no little interest.

King's Hall, Dover.

It is intended to change over this popular cinema for a theatre for the purpose of presenting theatrical productions. The Boxing Day performance was set apart as marking the change-over, and the Mayor and Mayoress (Ald. H. E. and Mrs. Russell) and members and officials of the Corporation were present, together with their friends, at the invitation of the management. Mr. Harry Goodson, the managing director, in a few words of welcome, explained the objects of the management in the future.

The Mayor warmly congratulated the management in its enterprise. The King's Hall, he said, had enjoyed the well-deserved appreciation of its patrons as being a first-class cinema, and was recognised at the premier hall. Dover had been at a great loss for a theatre. Townspeople had been compelled to go to other towns if they wished to see a stage-play, and the management in their enterprise were worthy of all possible support. He felt convinced the public would appreciate the effort that was to be made in converting the hall into a first-class theatre, and he wished them all success for the future.

The following are amongst the bookings:—Jan. 6, "The Farmer's Wife"; Jan. 13, "Show Time"; Jan. 20, "Swanee River"; Jan. 27, "Lido Follies"; Feb. 3, "Bird in Hand"; Feb. 10, Variety; Feb. 17, "One Dam Thing After Another"; Feb. 24, "The Monster"; March 3, "The Passing of the Third Floor Back"; March 10, "So This Is Love."

A Favourite Hull Actress.

Miss Edith Sharpe has completed a successful three years' engagement with the Hull Repertory Company, and her final performance as the leading lady in Karel Capek's play, "The Macropulos Secret" was a brilliant achievement. Miss Sharpe first made her appearance in Hull with the Ben Greet Company five years ago, when she played at the Palace. Shortly afterwards she gave two performances at the Little Theatre. That was in the early days of the repertory movement. The room in which the then struggling, and now famous and very successful Hull Repertory Company, were then playing, was merely a dismal concert room, but Miss Sharpe did not allow the conditions to depress her, and she gave a fine performance.

Mr. Arthur Whatmore, the director, has seen the movement in Hull grow from an experiment to an organisation which has earned the praise of playwrights and great artistes from all over the country.

Miss Sharpe was visibly affected when she said "Au revoir" to an enthusiastic audience of her Hull admirers when the show closed down for Christmas, and it was a happy thought which prompted her to say, "Although I go away my heart remains in Hull." She thanked the audience for their kindness and love, and congratulated them on having built such a fine theatre as that which is now the home of the drama in Hull. She was warm also in her praise of the abilities displayed by Mr. Whatmore, who, in thanking her, recalled some of her magnificent performances during the past three years.

Sheffield Repertory Company.

The Sheffield Repertory Company opened on Monday a three weeks' run of "The Land of the Christmas Stocking," a musical play by Henry D. G. Foord and Mabel Buchanan. Norman Gibbon and Doreen Gilbert, who were the central figures in last year's Repertory production, are the little hero and heroine of this year's play, and others who have leading rôles are:—Gwendoline Imrie, Constance Turtle, Dorothy Smithson, Marjorie Harrison, Philip B. Barry, Laurie Lingard, and Eric S. Roberts. Miss Hetty Calladine is in charge of the ballet, Miss Ethel Cook of the music, and Mr. Maxwell Wray produces.

"PADDY THE NEXT BEST THING."

REVIVED AT THE GARRICK.

General Adair	C. Aubrey Smith
Dr. Davy Adair	Louis Goodrich
Eileen Adair	Philippa Bevans
Miss O'Hara	Viola Roache
Miss Mary O'Hara	Christine Jensen
Jack O'Hara	Mackenzie Ward
Lawrence Blake	Lawrence Anderson
Doreen Blake	Dorothy Pringle
Gwendoline Carew	Judy Skinner
Lord Sellaby	Ronald Ward
Micky	C. F. Cooke
Webb	Sybil Wise
Mrs. Bingle	Christine Jensen
Mrs. Putter	Viola Roache
Paddy	Peggy O'Neil

The revival of Gayer Mackay and Robert Ord's adaptation of Miss Gertrude Page's famous story at the Garrick Theatre on Monday afternoon is another seasonable entertainment. "Paddy the Next Best Thing" was first produced at the Savoy on April 5, 1920, and revived at the same theatre on December 26, 1923, each time with Miss Peggy O'Neil in the chief part. Miss O'Neil has lost little of her infectious charm as the Irish madcap who was the "next best thing to a boy" and she touched in the sentiment—an important ingredient of the story—very effectively on Monday afternoon. As Lawrence Blake, Mr. Lawrence Anderson acted with charm and ease, and Mr. C. Aubrey Smith was delightful as the General, Peggy's father.

The doctor was well played by Mr. Louis Goodrich; Mr. Ronald Ward amusingly handled the small part of Lord Sellaby; Mr. Mackenzie Ward did well as Jack O'Hara and Miss Philippa Bevan made an attractive study as Paddy's sister. Miss Viola Roache's Miss O'Hara was a delightful old lady and there was good work from Miss Dorothy Pringle, Miss Judy Skinner and Mr. C. F. Cocke.

"Paddy the Next Best Thing" is to be played at matinées only, as "The Bachelor Father" continues to fill the evening bill.

"THIS AND THAT."

AT THE REGENT.

A Revue, with Lyrics and Music by Mr. Dudley Glass, presented by Mr. Martin Sabine at the Regent Theatre on Monday, December 23.

A few more rehearsals would have made the Regent revue into a much better show, but no doubt when this notice is in print, the company will be working together better. There was a certain raggedness in the ensembles and the sketches on the first night. Revue, more than any other form of entertainment, calls for expert handling from the producer. In some of the items the company gave the impression of meeting for the first time. For instance, in Mr. Harry Brunning's song, "The Bargain Sale," the rest of the company scrambled and fought in the background during the song. Attention was distracted the whole time. It did not matter very much, but it was typical of the whole production. Mr. Brunning is a first-rate comedian, with a bland and charming personality, who excels in old-fashioned "dame" parts as well as in a chorus number of the type of "Baa! Baa! Baa!" The scene in which he has an adventure with a stile was pleasantly reminiscent of the late Fred Emney. Mr. Harry Hemsley was unfortunately suffering from a cold and had to give up his impersonations of children, but he acted as an efficient compère and told a number of amusing stories. Miss Ethel Oliver, a soprano with an excellent voice, figured in such pretty song scenes as "Love Lane," "Sleepy Waters," and was the vivacious centre of a bright little episode called "The Vanity Box." Mr. Lucas Bassett also sings magnificently and he is in one of the best items in the show, "Cheery Boys of the Chase," an amusing burlesque of a male quartette in which Mr. Roger McCormack, Mr. Harry Hemsley and Mr. Bernard Lee also appear.

There is a very charming entertainer in Jacqueline, whose simply-rendered songs at the piano were as good as anything in the evening. She has a good speaking voice and I admired her witty incisive style and the way she disclaimed any claims to be a singer. Among the sketches, Mr. H. C. G. Stevens' witty trifle, "Reprieved," which has been done before, was the best and it was admirably acted by Mr. William Dewhurst and Mr. Bernard Lee. The "Distortion" scene was a distinct novelty and there was noticeable support from Mr. Horace Cosins and Miss Averil Haley.

The Victoria Girls deserve a paragraph to themselves. Their concerted dancing was a joy and they have appeared well in several of the songs and sketches.

G.W.B.

"ARMS AND THE MAN."

REVIVED AT THE COURT.

Bernard Shaw's play revived at the Court Theatre, on Monday, December 23, 1929.

Raina	Rosalinde Fuller
Catherine Petkoff	Phyllis Relph
Louka	Dora Macdona
Captain Bluntschli	S. Esme Percy
The Officer	George Larchet
Nicola	E. H. Paterson
Major Petkoff	Wilfrid Lawson
Major Sergius Saranoff	George E. Bancroft
Producer	S. Esme Percy

This play, far from dating, has an aptness to-day more pronounced than when it was first written. In 1894, the date of its first production, war was, in the popular imagination, still an exceedingly picturesque affair, consisting of dashing cavalry charges and other forms of heroics. Mr. Shaw saw clearly through the whole shoddy, tragic business nearly forty years ago; but it needed the terrible years of the Great War to dash the scales from the eyes of the rest of us. "Arms and the Man" to-day sounds like the last and most penetrating judgment on the recent world-catastrophe. If only the world had learned its lesson sooner!

The play confutes the popular belief that Shaw's dramatic works are all talk and no action. Plenty of talk there is certainly, and of the most brilliant kind; but it is accompanied by a number of diverting little touches which call for the attention of the eyes as well as of the ears. Take the affair of Petkoff's coat and the photograph in the pocket. How entertaining it is to watch, and what an excellent little piece of "business"! It has to be seen to be enjoyed properly; and here, surely, is one proof that Shaw's plays are for the theatre rather than for the study.

The play at the Court Theatre was excellently produced; and its amusing possibilities were fully exploited. The comedy was played with just those touches of exaggeration which are needed to give point to its satire. Mr. S. Esmé Percy is the ideal Shavian actor, and his Bluntschli was a very entertaining figure. Mr. Percy's slight mannerisms were not altogether out of place here, and his air of kindly and mocking raillery was very effective. He made Bluntschli interesting always, whether silent or talking; one seemed either to be listening to him or waiting for him to clear the situation with a few wise words.

Miss Rosalinde Fuller was a lively Raina. She seemed thoroughly to be enjoying the mock theatricalism in which the character indulges, and was delicious when Bluntschli forced her to discard her false attributes and to laugh at the absurd figure which she had been parading as herself.

There was rich comedy in Mr. Wilfrid Lawson's delineation of Major Petkoff. Here was a perfect picture of the old professional soldier *en pantoufles*. We saw the fire-eating veteran of the battlefields at home, taking it easy, purring like a sleek cat, laughing fatly and keeping a wary eye on his domineering wife. A gem of characterisation. Mr. George E. Bancroft kept the absurdities of Sergius within bounds so that the man never became a caricature but remained, in spite of everything, a human being. Miss Phyllis Relph was the perfect *grande dame* as Catherine Petkoff, and Miss Dora Macdona was a spirited Louka. Mr. E. H. Paterson was servility itself as Nicola.

"A WARM CORNER."

AT THE PRINCE'S.

A New Farce in Three Acts, by Arthur Wimperis and Lauri Wylie, from the original by Franz Arnold and Ernst Bach, presented at the Prince's Theatre on Tuesday, December 24, 1929.

Count Pasetti	George De Warfaz
Page Boy	Leslie Wheeler
Thomas Turner	Alfred Wellesley
Hotel Manager	Fred Hearne
Lady Bayswater	Tonie Edgar Bruce
Bertrand Vallé	Kim Peacock
Mimi	Heather Thatcher
Peter Price	Austin Melford
Waiter	Robert Kley
Charles Corner	W. H. Berry
Joseph	Henry Crocker
Adela	Connie Ediss
Peggy	Isabel Wilford
Producer: Leslie Henson.	

So frequently did the situations in this play call to mind the time-honoured conventions of musical comedy that one was quite surprised, somehow, to find that the action was never interrupted by song-and-dance. The story, it seemed, had just that trick, common to the stories of musical plays, of leading into blind alleys from which it could best be extricated by the judicious introduction of a love duet, a topical song with innumerable verses by the comedian, or a concerted number followed by dancing from a large chorus. But in this instance we had no musical relief; where it should have occurred were periods of slackening off in the fun. The authors of the play, Messrs. Wimperis and Wylie, really ought to have enlisted the services of a lyric writer and a composer. Their work, as it stands, appears incomplete. Not that "A Warm Corner" isn't a very good entertainment of its kind. After a somewhat dreary beginning, when of course the chorus aforementioned should have been delighting us with a vocal rendering of a list of the charms of the Adriatic (the scene is the Lido), the fun is almost continuous. There are, of course, dullish interludes, but then why stress them? There are signs in most farces that the writers have had to pause for breath.

It all began when one of his old school chums, Thomas Turner, started to put ideas into the head of Charles Corner (of Corner's Corn Plasters). Corner was in Italy, on business. He chanced to call in at Venice, and there, when he was about to sign the hotel book, the devil, using the mouth of Mr. Turner, spoke these words to him: "Why sign in your own name? For all you know, you may soon run into a nice little girl. And then. . ." Corner hesitated and was lost. He wrote "Pickle," and the pseudonym, chosen at random, turned out to be grimly prophetic. The poor fellow was soon to be involved in a most sordid business. A young married couple, hard up for funds, trapped him into a situation in which it was possible to blackmail him. Blackmail is an ugly word, incongruous where farces are concerned; but this affair was carried out in the most light-hearted and amusing fashion. For all that, Mr. Corner left the Lido a wiser and poorer man.

The next two acts take place in the palatial country home of the Corner family in England. We will not attempt to explain the pretexts by which the whole company is brought from Italy to the English countryside; such things are best taken for granted in farces. We will merely say that poor Mr. Corner has a very unpleasant time at his home with all the visitors who arrive unexpectedly, and who know all about his little Venetian escapade. For Mrs. Corner, to whom we are introduced in this setting, has strict ideas about marital fidelity in her own home, although she can laugh at it elsewhere. She is doubled up with mirth when the story of Mr. Pickle and his Lido lady is related to her, little knowing that the gentleman was none other than her husband. However, all ends happily, for the blame is finally foisted on unfortunate Mr. Turner. And quite right, too, for he it was really who started all the trouble.

A very notable cast played the pleasant, familiar stuff for all it was worth. Mr. W. H. Berry's fund of various facial expressions, of vocal tricks, and of ripe good humour appeared to be inexhaustible. His Charles Corner was a very good fellow indeed, and we felt ourselves to be on his side throughout all his difficulties. Mr. Alfred Wellesley was an insinuating Turner; Mr. George de Warfaz, as an Italian Count, was somewhat obliterated by his moustache; and Mr. Leslie Wheeler was an irrepressible page boy. Miss Heather Thatcher looked very lovely, and played with great spirit. Miss Connie Ediss's study of a kind-hearted vulgarian was richly comic, and showed close observation of a familiar type of humanity. Miss Tonie Edgar Bruce, as an ex-barmaid, wielded a pair of lorgnettes with superb assurance, Mr. Austin Melford dithered and spluttered as an amiable silly-ass, and Mr. Kim Peacock was a most distinguished impoverished nobleman. Miss Isabel Wilford, as the daughter of *parvenu* parents, had obviously been sent to one of the very best boarding schools.

Artillery Theatre, Woolwich.

The following are some of the attractions booked which will be appearing at this theatre after the run of the pantomime:—"Lucky Girl," "The Calendar," "The First Mrs. Fraser," "Virginia," "This Year of Grace," "Marigold" (return visit), "The Flying Fool," "The Woman in Room 13," "The Farmer's Wife" (return visit), "The Silent House" (return visit), "Wake Up and Dream," "Bird in Hand" (return visit).

"THE DAMASK ROSE."

AT BIRMINGHAM.

This is a first-rate entertainment embracing in a marked degree the quality of good opera allied to musical comedy. Mr. Clutsam has been most successful in his dovetailing of the music; Mr. Robert Courtneidge, who presents the piece, has lavished plenty of colour in its dressing and incorporated several splendid and delightful scenes; while the dances arranged by Espinosa and Yvette are in keeping with the best of musical comedy traditions. Moreover, an augmented orchestra under the direction of Mr. Arthur Wood gives the required volume to the music. Successful as Mr. Clutsam was in "Lilac Time," here he has excelled himself in an approach to opera. The new play is fortunate in having a fine cast, and should enjoy a long run after it has been improved in two or three minor respects.

The characters are well drawn, though occasionally the dialogue is mild. Chopin, of course, was not a song writer in chief, but Mr. Clutsam has ingeniously and effectively converted various instrumental pieces into vocal numbers, as well as bringing in several of the composer's less well known songs. Certain melodies are free adaptations of desultory passages given fuller treatment. To the average person of musical taste the result seems to be delightful. The chorus is splendid, always worth hearing. A choral minuet, in which they tread a graceful measure was perfectly done.

In Miss Wilma Berkeley a star has been brought to light. An exquisite voice, engaging personality and charm of acting mark her as an ideal heroine. Mr. John Morel in reased his reputation as the king. He was convincing both vocally and histrionically, giving the part the right touch of waywardness allied with sincerity, while his rendering of "O Damask Rose" with Maryta (Miss Nancy Lovat made an equally pleasing duettist) was one of the best items of the evening. Miss Lovat showed what a talented actress and singer she is, and one could well have heard more of Mr. Henry Millidge as Tarlo, whose song, "Little Glove," was excellently interpreted. Miss Amy Augarde as the Countess Godmother does well, as usual, and does it with polish. Those two experienced actors, Mr. Walter Passmore and Mr. Tom Shelford, admirably contrasted in the programme, are ripely humorous, and Mr. Billy Spurling as the valet introduces some acceptable light comedy.

"THE PRIVATE SECRETARY."

AT THE CRITERION THEATRE.

"The Private Secretary" is one of those side-splitting, hilarious, slap-me-on-the-back and push-me-under-the-table, old familiar farces which are fated to raise a roar of laughter before the curtain is clear of the stage. People go because they feel they want to laugh, because they feel they ought to laugh, and because they are jolly well determined to laugh. Needless to say, the present revival at the Criterion will be a success. It has all the essential ingredients; a tradition, a capable cast and is excellently produced.

Mr. Fewlass Llewellyn as that hearty, sporty, well preserved and liverish old gentleman, Mr. Cattermole, had only to breathe a little heavily for a ripple to run through the audience. His terrorisation of staid Mrs. Stead, his relentless persecution of the wretched Rev. Robert Spalding—in the belief that he had found a milksop nephew instead of a wild-oats-sowing young devil of a fellow—his general choleric disposition and fruity recollections brought gurgles of delight from children of all ages. Mr. Llewellyn was a decided success. Nor was Charles Walenn, as that amenable embodiment of virtue, the Rev. Robert Spalding, with his "m'yes" and his goods and chat-tels, a whit behind as a merrymaker of the first order. From the minute that he was mistaken for that young rip, Douglas Cattermole, the fun was expected to, and did, wax fast and furious. Whether Mr. Walenn was being bundled under the table—with his goods and chattels—or into the chest, the library or the fireplace, his misfortunes inspired a round of shrieks and guffaws. Mr. Walenn's Spalding was farcical acting at its best.

Douglas Cattermole, who finds that his masquerade as the Rev. Robert Spalding leads to many embarrassments, was well played by Barrie Livesey, who fitted the part admirably. The part of his comrade in love and conspiracy, Harry Marsland, was taken by Leslie Latimer. Playing opposite them, Miss Dora Barnes was a charming Edith Marsland, and Miss Pauline Hugen her companion in mischief, Eva Webster. Mr. Ernest Norris made a bluff good-hearted Marsland, M.F.H., and gentleman of the old school. Miss Janet Barrow was excellent as Miss Ashford, whose taste for spiritualism led to the unfortunate secretary being pressed into service as a medium. Mr. Jack Hellier gave a delightful little sketch as Gibson, the would-be-gentleman tailor, who comes down to dun the young men for their bills and gets drunk at the Hunt breakfast. In fact, the whole cast were imbued with the true spirit of farce.

As long as "C-a-t cat, t-e-r ter, m-o-l-e mole, Cattermole!" evokes a roar of laughter, the Private Secretary is safe to make his appearance again and again.

SEASON'S GREETINGS *from*

JAY LAURIER

"THE SLEEPING BEAUTY,"

THEATRE ROYAL, DRURY LANE.

PANTO HITS!

RIDING ON A CAMEL

THE WEDDING OF THE PAINTED DOLL

VAL-PA-RAI-SO

The Great 6/8

WAKE UP CHILL'UN WAKE UP!

"TELL ME MORE ABOUT LOVE!"

LONESOME LITTLE DOLL

(ANOTHER "PAINTED DOLL"!)

EVENING SHADOWS

A DELIGHTFUL FOX-TROT BALLAD

REACHING FOR SOMEONE

(AND NOT FINDING ANYONE THERE)

by WALTER DONALDSON

OLGA

THE PET OF THE BOATMEN ON THE VOLGA

"GO HOME PA-PA!"

THE PRINCIPAL BOY SONG

GREAT STUFF THESE NUMBERS

JOIN THE KEITH PROWSE ORCHESTRAL CLUB

SEND P.C. FOR PARTICULARS

KEITH PROWSE & Co LTD.

42-43 Poland St., London W.1

'GRAMS: ACADEMY, WESDO LONDON.

'PHONE: GERRARD 9001. (12 LINES).

(WITH ACKNOWLEDGMENT TO BASIL LITTLEMAN)

PROVINCIAL PANTOMIMES

"JACK AND THE BEANSTALK."

AT BOURNEMOUTH.

At the Theatre Royal, Bournemouth, on Boxing Day, "Jack and the Beanstalk" achieved a most successful initial performance. The pantomime is one of the most original and brightest seen here for some years and should have a successful run. The production was in the hands of Frank Couch, under the direction of Guyton Heath, who have done their work well. Of the twelve scenes, the most outstanding spectacularly are "The Home of Flora" and "The Palace of the King." The song successes include "Every Morning," sung by Laurance Anartos; "My Wife is on a Diet," by Laurie Wensley; "Bunkey-Doodle-I-Doh," by the Anartos; "Four-Leaf Clovers" and "Bird Songs at Eventide," by Dot Temple; "Tip-Toe Thro' The Tulips," and "Pixies," by Maude Harris, who joins Dot Temple in the duet, "I've Never Seen A Smile Like Yours"; and "What A Day," by Kathleen Harris.

The comedy is in the excellent hands of that clever pair, the Anartos, one as the Dame and the other as Sammy Softie. Their burlesque of grand opera is a great success, while their work with violin and saxophone lends welcome variety. Laurie Wensley proves an excellent light comedian as the King; while as his Chancellor, Freddy Rigg plays in delightfully whimsical style. The Smarte Brothers provide a popular knockabout turn.

Jack the Giant-killer is played in dashing style by Dot Temple, a splendid vocalist and dancer, and in this respect, Maude Harris, as Princess Primrose, is no less successful. Kathleen Ellis achieved a hit as Mischief, her dancing being remarkably clever and her songs attractively put over. The dancing side is strengthened by the inclusion of the Sisters Nono, while Miss Josie Cromwell is a popular Fairy. Cecil Barrett is made-up well as the Giant, and the fun is added to by Ernest Digges as a bailiff and John Wallace as a butcher. Josie Cromwell's Mimosa Girls in their ballet dancing prove an entertainment in themselves. A well-selected chorus completes a splendid show, full of colour, life, and tuneful music.

"CINDERELLA."

AT BEXHILL.

The enterprise which has been displayed during the past year by Mr. Will Tessington and Miss Katherine Craig at the new Pergola in the Park, Bexhill, finds new and very welcome expression in the presentation of the pantomime "Cinderella," the first performance of which was given on Boxing Day. "Cinderella" is being presented by Mr. C. A. Stephenson, who has had wide experience of pantomime work, and the whole production is a tribute to his ability. It contains everything to delight the hearts of the children, with a transformation scene which is very skilfully done, and two real live Shetland ponies on the stage to draw Cinderella's gaily illuminated coach. This is the crowning triumph of the pantomime, in the last scene of which there is a surprise for the audience in the form of some brilliant conjuring tricks carried out by Tomio and Val.

Adapted from the tale in Charles Perrault's fairy stories, which were first published in 1627, the pantomime is a delightful combination of sentiment, song and wholesome knockabout fun. The romance is prettily told, with a plentiful seasoning of humour, while the scenery and lighting effects add to the beauty of the production.

Vivian Carter is an attractive Cinderella. She plays the part to perfection and sings with great appeal. Her Prince Charming (Violet Rastelli) meets all the requirements of Cinderella's handsome suitor, being of princely bearing and full of persuasive charm. C. A. Stephenson provides endless humour as Capers, page to Baron Barmy, and his merry quips are both apt and topical. His every entrance is the signal for an outburst of laughter, which is continued until he leaves the stage. He is ably supported in his fun-making by the two Ugly Sisters, played by Barrie Burns and Gug Aubrey. Belle Maynard is a very sweet Fairy Crystal, who sings "Lady Divine" with great success. Praise is also due to the remaining members of the cast, and the chorus, who dance skilfully, merit favourable mention.

"BABES IN THE WOOD."

AT PORTSMOUTH.

Leon Salberg presented his superb Birmingham pantomime, "Babes in the Wood," at the Theatre Royal, Portsmouth, on Boxing Day, which was thoroughly enjoyed and applauded in typical holiday fashion. Ernie Mayne, as Harold, the bad boy, would be sufficient to convince some producers that he was a source of ample merriment, but while the famous Ernie is at his best, he has plenty of support from other well-known comedians. To see Ernie Mayne put to bed, play a tin whistle, and kidnapped in mistake by the robbers, is to know what pantomime humour can be at its best. Bay Russel and Ernie Mayne have struck up a very fine partnership, and their output is unrestricted mirth.

Charles Tolcher and Reginald as the robbers are clever entertainers, and also Sid Field as Baron Baddum, and Harold Wellesley as Dame Double Dye, who all know their job as laughter producers.

Kathleen Guest and Sally Parker won unanimous admiration as the babes, for they are a highly-trained pair of juvenile actresses. Sentimental interest in the story is well sustained by the charm of Gaby Joyce, the principal boy, as Robin Hood, and Renee Foster as Maid Marion, the principal girl, who fulfil all the requirements of hero and heroine. Kathleen Morgan, in addition to posing as the fairy, is also an accomplished actor, and Jack Horton is another of the principals in the role of the babes' father.

The Lehmiski Juveniles and the Lehmiski Eight swell the ensembles, and the show is exceedingly well dressed. There are several scenes which take the fancy, particularly the Cloudland and Woodland scenes. The first-named calls for all the skill and resource of the stage-craftsman and the electrician.

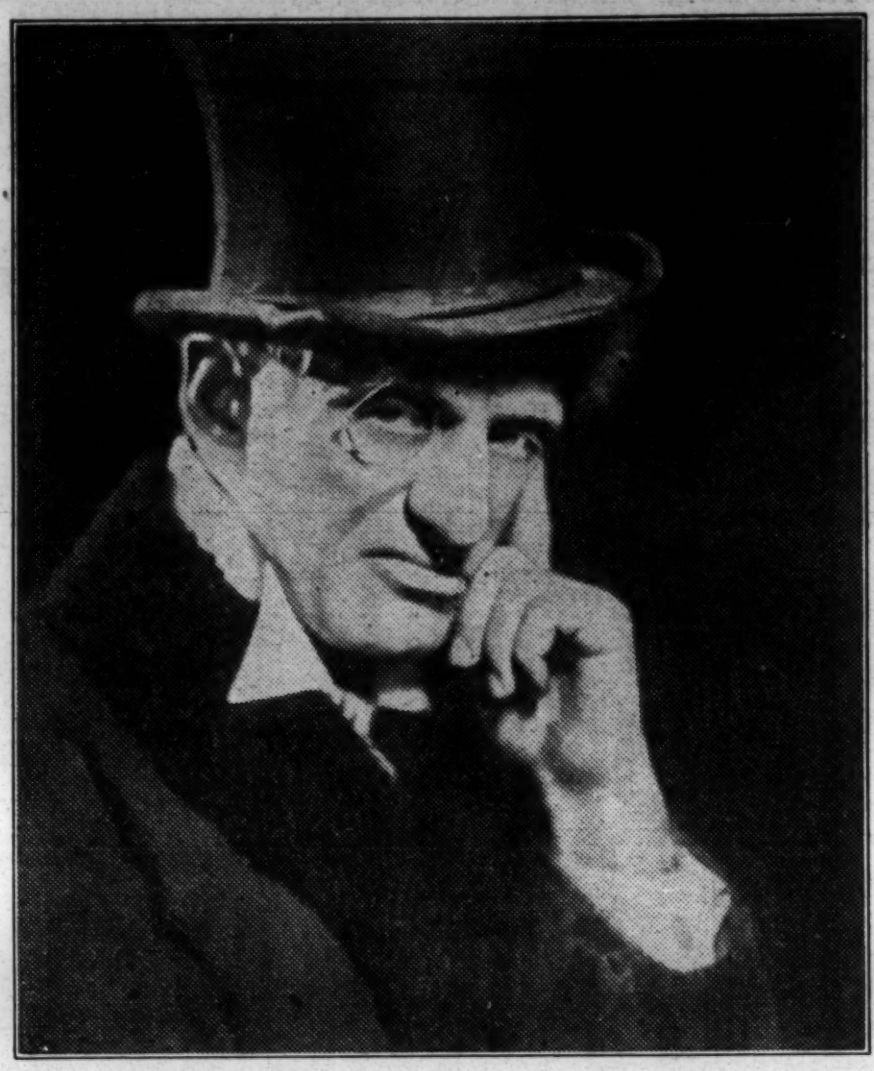
The principals have numerous songs to sing, and the audience are invited to join in the refrains with all the true abandon of the pantomime spirit. Robin Hood sang very effectively "Fairy Luna," and Baron Baddum rendered "Oh! Don't Be So Unkind." The whole show is well staged, and the twelve scenes are well set, and the whole pantomime is under the direction of Charles Henry. The music and the augmented orchestra are under the direction of Mr. Chas. H. Peters.

"ALADDIN."

AT SOUTHSEA.

"Aladdin" and his wonderful lamp was presented by Ray Brothers at the South Parade Pier, Southsea, on Boxing Day, to crowded and appreciative audiences. This year many old friends are met once more; Aladdin (Miss Peggy Rose), one of the most charming of all "principal boys," Widow Twanky (Mr. Johnnie Osborne) and her laundry man, Wishee Washee (Mr. George Leslie), Abanazar, the wily magician (Mr. Alfred Passmore), the Emperor (Mr. Robert James) and his Princess (Miss Avril Clair), and those immortals, the geni of the ring and the slave of the lamp.

The Ray Brothers' company responsible for the production is a good one. In Peggy Rose they have chosen a delightful Aladdin. She is not a dashing principal boy, but sings charmingly and dances through her part, her smile winning the love of the Princess. Johnnie Osborne as the dame has a merry time, enjoying a little patter and some of the knockabout comedy, also introducing some typical pantomime songs such as "What Should We Do Without Gravy?" Alfred Passmore's Abanazar is also a comedy part. He makes a hit with "Give Yourself a Pat on the Back." More typical comedy is interposed by the Brothers Poolo as Chinese policemen, and George Leslie does some step-dancing. Spencer's Wonder Girls and the Eight Cherubs are smart dancers, and two novelties are introduced by the Buckleys in their hat and club juggling, whilst Mdlle. Liane Vie, the famous Parisienne poseuse, poses for a series of beautiful pictures in which she is the central figure. The pantomime is staged in twelve magnificent scenes, and is a good three hours' entertainment. It is sure of a successful run. The book is by Harry Tenny and the music by Alfred Humphreys.



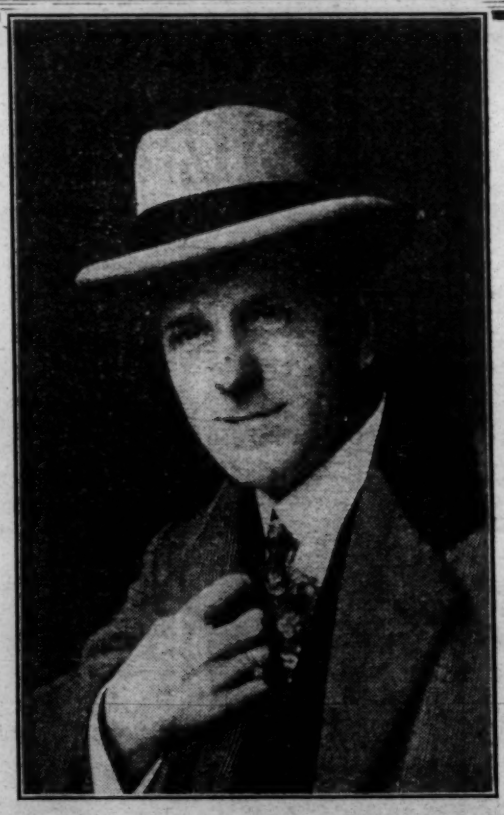
SCOTT
SANDERS
SPENDING THE NEW YEAR
3,000 MILES FROM HOME, BUT
THE SUCCESS IS SOME COMPENSATION
REEVES & LAMPORT or N.V.A., CLUB, 229 WEST 46th STREET, NEW YORK

Best Wishes
to Everyone

MR. & MRS.
BILLY
DANVERS

PANTO SEASON
Alexandra Theatre,
Birmingham.

KINDEST REMEMBRANCES
AND
SEASON'S GREETINGS
TO ALL FRIENDS
FROM
MONA GREY



JAMES S. CHARTERS
ARTISTIC STAGE MANAGER, HIPPODROME, Birmingham.
(Late) STAGE DIRECTOR, PALLADIUM, LONDON.
Copy of Illuminated Address received Nov. 1920.

To James S. Charters, Esq.

SIR, Stage Manager, KING'S THEATRE, SUNDERLAND.

We, the Directors of the above Theatre, wish to place on record our esteem and appreciation of the many valuable services rendered by you during the several years as Stage Manager of the King's Theatre.

Your painstaking zealous zeal, courteous and genial manner, and untiring efforts for the furthering of the interests of the firm, and the careful study for the comfort and welfare of the Artists who come under your direction, have brought for you many expressions of admiration.

Being an artist of great inventive power, you have proved a potent force in shaping the aspirations of many through the skill of your special art in producing such wonderful Drapery Settings, and numerous and varied schemes in artistic lighting and scenic effects, which inspires and creates a powerful influence over the exponent of either Vaudeville, Comedy or Drama, raising the prestige of the Theatre to its present almost unexampled height.

Your stagecraft is too well known to be expounded in this Address, but affords a striking example of what perseverance and an enthusiastic devotion to High Ideals will bring to one whose aim is to give that which is best and most soothing and pleasurable to the observer.

In conclusion, Sir, We fervently hope that you will long be spared to enjoy good health and continued happiness with us for many years to come, and to exercise those talents with which Nature has so abundantly endowed you is the earnest wish of the Proprietors

(Signed) J. COLLINS, J. G. THOMPSON, A. COLLINS.
G. F. HILL (General Manager).

James S. Charters is just as enthusiastic to-day.
P.A.: 560, HAWTHORNE, Rd., BOOTLE ORRELL, LIVERPOOL

PROVINCIAL PANTOMIMES

"CINDERELLA."

AT EASTBOURNE.

Mr. Murray King chose "Cinderella" for his twenty-third Christmas pantomime, which opened at the Devonshire Park Theatre, Eastbourne, on Boxing Day.

The simple story of the nursery, despite eleven gorgeous scenes, four tableaux, clever dancing and brilliant costumes, was not allowed to lose its enduring charm.

Dorothy Arnold, as principal boy, showed an engaging vivacity. Her songs included "Smiling Irish Eyes," "Painting The Clouds With Sunshine" and a duet ("Lady Divine") with the principal girl. This part (Cinderella) was played very daintily by Mona Washbourne, whose song, "S'posin'," was particularly effective.

Murray King was at home in a characteristic role, that of the Baroness Schneider. He was well supported on the comedy side by Will Gane, who scored a big success with his singing of "My Wife Is On A Diet." Murray Ashford, as the valet who changed places with the Prince, showed himself to be an excellent actor. Edgar Sawyer, with his quaint mannerisms and lanky awkwardness, sent the audience into roars of laughter as a page. Miss Maudie Douglas and Mr. Stanley C. West were thoroughly amusing as the Ugly Sisters.

Others in the cast included Mr. Ian Peters, Mr. Harry George, Ernie Dillon, Ernest Duval and Rosa Rey, who has a pleasing soprano voice. The children were equally pleased with the real greyhounds, who drew the fairy coach, the live rabbits and Billie, the dog.

Mdlle. Madelaine and Mons. Pierre, two clever dancers, headed Frank Eden's Corps de Ballet, and there was a special appearance of the Bouncing Dillons.

Some wonderful transformation scenes were a triumph for the scene-painter, and the pantomime came to a gorgeous close with a Royal Progress which gave an opportunity for the display by the chorus of colourful costumes and glittering head-dresses.

"ALADDIN."

AT HANLEY.

"The Potteries' Own" Theatre Royal, of which Mr. Albert Bulmer is managing director, opened for a long run on Boxing Day with "Aladdin and his Wonderful Lamp." Tom Vernon again is responsible for the pantomime, and, if possible, this year's production beats any previous pantomime. For the first fortnight it will be played twice daily; afterwards, matinées each Monday, Thursday and Saturday. The two chief stars are Kathleen Destournel (late of "Lilac Time"), who plays the rôle of Aladdin, and Ally Benson as Widow Twankey. Miss Destournel has a charming stage appearance, exquisite dress and a delightful voice. Ally Benson is a scream, and nothing like his Widow Twankey has hitherto been seen in the city of Stoke-on-Trent. Roy Cowl as Abanazar, the wicked uncle, is responsible for a fine portrayal. As Princess So-Shi, Molly McKay is bewitching. She has a sweet voice, is bewitchingly dressed, and fits the part like a glove. Henry Weste, as the Emperor, has been splendid chosen, whilst Charles Seguin, as the Vizier, gives a most commendable rendition. Harris and Wood are fine Chinese policemen, and as Te-To-Tum. Bob Burns makes a capital assistant to Widow Twankey. Jean Foy, as Genii, could not be improved upon, and as the Slave of the Lamp, Frank Clark is successful. George Conquest, as Bonzo, Twankey's pet pal, is superb. The production is produced under the personal supervision of Tom Vernon. The scenery is Tom Vernon's Studio's Eccles, J. Burton and Hemsley. The dresses are designed by Malle Ophide and the music arranged by Ernest Widdop and Arthur Lesser. The specialities are splendidly introduced, and include the Brooklyn Quartette, the Verona Troupe of Dancers, the Potteries' Own Kiddies and special dances finely performed by Helen Lee and Art Tesnit. Jean Seul is responsible for the wonderful magical effects, and Ernest A. Widdop conducts the augmented orchestra skilfully. There are eleven scenes, all worthy of special mention, an especial word being demanded by the Cave and Cavern of Jewels, An Eastern Palace and Grand Finale of Willow Pattern, the Toy Store, and Street Scene of Pekin. Praise is due to Stan Stanley, the stage manager. Mr. Frank Bush is acting manager for the proprietors, viz., Tom Vernon's Productions.

Miss Kathleen Destournel's glorious vocalisations include a duet, "Slave Of The Lamp" with Molly Mackay, "I Am Dreaming Of You" and the solo "Let Me Dream In Your Arms Again." Mr. Henry Weste's "Song Of The Nile" was excellently rendered. "Give Yourself A Pat On The Back," sung by Tom Prior, was taken up by the audience right away. Harris and Wood sang a big success entitled "Gravy." Leila D. Flora dances charmingly. The Walla Trio of dwarfs introduce acrobatic, conjuring and musical novelties.

"ALADDIN."

AT HALIFAX.

At the Halifax Theatre Royal the Northern Theatres Co., Ltd., presented their sixth annual pantomime on Christmas Eve before a crowded and enthusiastic audience. The pantomime, which is devised and arranged by Mr. P. Leonard, the booking manager, is written and composed by Fred A. Marston and James Whitelock, and is unfolded in fourteen scenes. Of these, the Market Place, the Cave scene, Lanternland and the Palace scene are particularly effective. No expense appears to have been spared in dressing and staging, and the ensembles proved very bright and spectacular..

The traditional story is disclosed, interspersed with many topical variations. The widow, her son and the wicked magician appear as of old, the magic lamp is discovered, and with it the princess, then lost and once more recovered.

One of the great successes of the evening was the delightful impersonation of the hero by Alice Waldie, who quickly established herself a favourite, while her songs, "I'll Try And Smile, Dear" and "What Have You Been Up To, To-night?" went with a swing. Bessie Evans made a charming Princess, and sang with great effect "Pearl Of Old Japan" and "When Summer Has Gone," while her duet with Aladdin, "Anywhere On Earth With You," was well received. A welcome novelty was introduced by the Sisters Sanger as Swee-te-me and Herbe-boy, who besides singing effectively "Tip-Toe Through The Tulips With Me," provided a most amusing speciality turn comprising a burlesque of acrobatic dancing. Excellent comedy was provided by Fred E. Taylor, who, as Abanazar, proved an immediate success, and the manner in which he extracted comedy out of nothing, particularly in his policeman burlesque, was extremely diverting, as also was his song, "Why Do We Always Eat Beef With Our Mustard?" More good comedy was supplied by Billy Doust as Widow Twankey, particularly in his business with the children and his duet with Abanazar, "Tell Me More About Love." Reno and Andy made a couple of comical policemen and provided some good speciality business, while Zanetto made the most of the part of the Vizier, in addition to providing a clever juggling act. George Lowndes made an imposing Emperor and sang in good style "My Song Of The Nile," and Aida Key was successful as Pekoe. Two excellent vocalists were provided in Sybil Elsie and Albert A. Roberts as the Genii of the Ring and Slave of the Lamp respectively, the former rendering the Jewel Song in excellent style. A pleasing feature of the production was the clever performance of the Jackson Girls, also the Renee Rogan Troupe of Juvenile Dancers; a very charming feature being provided by the latter in their rendering of "The Wedding Of The Painted Doll." Mention should also be made of the clever and artistic dancing of Moore and Bamford. There was a fine chorus and the whole production went with a swing reflecting much credit to the musical director, Mr. J. Whitelock, and the producer, Mr. Marston.

ST. GEORGE'S RED ROSE DAY.

The annual Red Rose Day, in aid of St. George's Hospital, has been provisionally fixed for Wednesday, April 30, when a street collection will be made in the principal London boroughs. Under the Chairmanship of Lady Melchett, an energetic committee has commenced making preliminary arrangements, and amongst those who have already promised to help are the Countess of Winchilsea and Nottingham, the Hon. Mrs. Henry Mond, the Countess of Listowel, the Lady Lowther, Mrs. Curtis Brown, Lady Booth, Lady Milbanke, Lady McGowan, the Marchioness of Cholmondeley, the Lady Greville, the Hon. Mrs. C. Willoughby Horden, Feo, Lady Alington, Lady Gunning, the Lady Edward Spencer Churchill, the Viscountess Erleigh, Mrs. Hilton Philipson, Lady de Bunsen, Lady Graham Wood, Mrs. Tennyson d'Eyncourt and Miss Violet Vanbrugh.

DOROTHY WARD

"ROBINSON CRUSOE"
PALACE - MANCHESTER.
(14th Season with JULIAN WYLIE)

SHAUN GLENVILLE
GREETINGS TO ALL
Direction - ERNEST EDELSTEN

HENRY HEARTY
(UNCLE HENRY)
PLAYING BILLY CRUSOE,
PALACE THEATRE, MANCHESTER.
SEASON'S GREETINGS.
Agent - GEO. MILLET—EDELSTEN'S AGENCY.

Season's Greetings
FROM
THE
FAYRE SISTERS
JUST CONCLUDED SEASON
at BERN SALON, STOCKHOLM
JANUARY—COPENHAGEN,
LORRY KABARET.
Coms., DIRECT or to
JULIUS DAREWSKI.

GREETINGS
from
NORMAN LONG
"A SONG—
A SMILE—and
A PIANO."
Sole Representative - - - - JULIUS DAREWSKI.

TEDDIE BUTT

Playing
Principal Boy
"JACK & JILL,"
OPERA HOUSE,
LEICESTER

Greetings
To All.

Resuming in Variety
February 3rd.
with new double act
by BERT LEE.

All Coms. re above
VARNEY & BUTT,
OPERA HOUSE, LEICESTER.
or Julius Darewski's Agency.

SANDY POWELL

IDLE JACK "DICK WHITTINGTON"
BORO' THEATRE - - - - STRATFORD
6th SEASON WITH LEON SALBERG

SEASON'S GREETINGS TO ALL

[*Photo: Fielding.*

BILLY PERCY

Still Playing Principal Comedian in "AUGUST 1914."

Happy & Prosperous New Year To All

PROVINCIAL PANTOMIMES

"JACK AND JILL."

AT BATH.

Sir Arthur Carlton has for the third Yuletide in succession arranged with Mr. Reg. A. Maddox to stage the annual pantomime at the Theatre Royal, Bath. An excellent start was made at the matinee on Boxing Day, and at the evening performance the house was packed out, every reserved seat having been booked several days in advance. It is several seasons since the subject of "Jack and Jill" has been staged locally, but the present version, written by E. Byam-Wyke, with scenery painted by F. Clayton Stewart, and the music arranged by George E. Seage and George Wood, fulfils admirably the up-to-date requirements of the present generation of pleasure-seekers. The dresses by Nellie Smart are quite a feature, being designed with an artistic taste that catches and pleases the eye. The big scenes are those in which F. T. Gyer's fairy fountains and the pantolite, with their novel effective lighting, are introduced. After all, it is the comedians upon which the success of a pantomime depends, and no more popular choice could have been made than in the engagement of that old local favourite, Jack Cromo, as Dame Oatfield. He knows how to create laughter whenever he is on the stage. He has a happy partner in Billy Wooley as Simple Simon, who with Bobbie Cowgill (Tom the Pieman) and Will Seymour (Baron Pryde) keep the fun going throughout the show. Evelyn Ray, who is no stranger to Bath audiences, is well cast as Prince Brilliant, and Peggy Norton is a pleasing principal girl in the role of Margery. Elsie Bristowe and Nellie George, two youthful artists as Jack and Jill, naturally appeal to the younger members of the audience. Winifred Linfield as the Fairy Queen, and Fraser Goff as the Demon, vocalise pleasantly. Les Nemchinovas, speciality dancers, demonstrate, artistically, to what perfection the art of dancing can be brought. Pat West's Sixteen Sunbeams and Twelve Little Sunshine Rays augment the general excellence of the production, which Bobbie Cowgill, upon whom the heavy duties of stage management have devolved, is to be congratulated. The musical director is Jack Granville, who controls the orchestra and chorus with discretion, and has made sure that many of the song successes of the day are "plugged" for the audience to take up.

"DICK WHITTINGTON."

AT BELFAST.

On Christmas Eve, "Dick Whittington" was produced at the Grand Opera House, Belfast, with unqualified success. The book, by F. Leslie Moreton and Ken Kendrick, is smartly written, and the local allusions were quite up to date. The costumes, designed by Wilhelm, were the theme of admiration; mechanical effects by H. Pitt; properties by Fred Hyland; electric effects by F. King; dances arranged by May Sharples. There are no less than twelve scenes:—Scene i., "The Belfry"; Scene ii., "Cheapside"; Scene iii., "A Room in Fitzwarren's House; Scene iv., "Fitzwarren's Store"; Scene v., "A Road to Highgate"; Scene vi., "Highgate Hill"; Scene vii., "Old London Docks"; Scene viii., "On Board of the 'Pitch and Toss'"; Scene ix., "Coast of Morocco"; Scene 10, "Emperor's Palace"; Scene xi., "Outside Fitzwarren's"; Scene xii., "The Guildhall." The music, by Saul P. Swanton, is bright and tuneful, and the chorus songs will doubtless become popular, especially "Give Yourself a Pat on the Back."

An exceptionally-clever cast has been engaged. The title rôle is sustained by Miss Lilian Major, who makes a handsome principal boy and made an instantaneous hit with her vocalism. Her songs included "I'm as good as you," "Honey, there's a place in the sky for you," the latter being rapturously encored. Dorothy Crofts was a really bewitching principal girl as Alice Fitzwarren. She delighted all with her tuneful singing of "Sleep, baby, sleep," "Tip-toe through the tulips with me," while her dancing was the very poetry of motion. The company is rich in comedians. Mr. Teddy Brogden was exceedingly funny as Idle Jack. The fun, in fact, never fagged while he occupied the stage. His song, "Our house is your house," will soon be whistled all over the city. Mr. Frank Hemming was inimitable as Constance the Cook, and he afforded much pleasure with his songs "Only me" and "There ain't many babies about." Mr. Ernie Preston is no stranger here and he was quite at home as Alderman Fitzwarren. His song "Give yourself a pat on the back" has a good swinging chorus. As Captain and Mate of the "Pitch and Toss," Harry and Edgar Martell made the most of their opportunities and kept the audience in the best of humour. Mr. Tom Deere, as the Emperor of Morocco, had not much to do, but his song, "My song of the Nile" gained him a good reception. Miss Adelle Strong, as the Princess, sang "Heigh ho everybody! Heigh ho!" Miss Hero de Rance as the Spirit of the Bells, gracefully filled the rôle. She rendered "Dream Mother," and her fine voice was heard to advantage. Mr. Rich Royle, as Bill the Office Boy, is a wonderfully smart dancer, and Mr. Bryan Meredith, as King Rat, is the happy possessor of a baritone voice of rare quality. Miss Edna Mason, as Marjory, must be commended for her clever dancing, her Irish jig rousing the audience to a scene of enthusiasm. Mr. Jules Gavillet was a wonderful study as the Cat, being perfect. The dances by Groom and Ferrata caused a veritable sensation. Specialities were provided by the Billy Vardelle Trio and the Twelve Mamakins. The Eight Lestelle Girls deserve a word of praise for their terpsichorean efforts, as also May Sharples' Ten Royalty Girls. The chorus was in every sense excellent.

Mr. Ken Kendrick, producer, is entitled to highest praise, as the initial performance went without the slightest hitch. The entire pantomime was under the personal supervision of Mr. James M. McCann, resident manager and secretary, and is certain to enjoy a long run.

"BO-PEEP AND BOY BLUE."

AT BELFAST.

On 23rd ult. Mr. Will H. Glaze and Edward Lowrie produced the above pantomime with eminently satisfactory result. There are eight scenes, the Grand Palace being worthy of special mention. Mr. Glaze has engaged a capital cast, headed by Miss Gertie Moody, a big favourite in Belfast, whose success as Boy Blue was instantaneous. She sang "Is That The Way You Care?" composed by Gerald Morris, manager of Belfast Empire, a tuneful number, and was loudly encored. She also rendered "Song Of The Nile" delightfully. Miss Dora Marriott was a charming principal girl, Bo-Peep, and sang "I'm Thirsty For Kisses." Mr. Albert Darnley, Junr., appears as Tommy Tucker, and makes a hit with "Black Birds Are Blue Birds Now," his dancing being first-class. Mr. Hugh Brady made the most of his role of Mother Hubbard, his patter being witty and original. He sang "There Ain't Many Babies About." Mr. J. B. Strain was certainly funny as Johnny Stout, and his song "The Pride of Donegal" was vociferously chorused by the large audience. Mr. Will H. Glaze's impersonation of Tommy Green reflected much credit on this experienced comedian, and Babs Semon, a mere juvenile, as the Dream Child, secured an outstanding success with her remarkable dancing. Mr. Paul Ash was well to the fore as King Crumpet, and his reception was noteworthy, and Ernest J. Borrow (Demon Nightmare) sang spiritedly "I'm A Vagabond Lover." Miss Grace Stafford appeared to advantage as the Fairy Queen, speaking her lines clearly and distinctly. Other rôles were filled by Miss Isabel Hunt and Mr. Curtis Edwards. Specialities were provided by the Sarony Girls, Brothers Harrison, and the Corrigan Cameos. Mr. J. Evans, resident musical director, deserves a meed of praise for the tuneful music, many of the songs being loudly recalled.

"JACK AND THE BEANSTALK."

AT BRADFORD.

A large and enthusiastic audience witnessed the first production of "Jack and the Beanstalk" at the Bradford Prince's Theatre on Monday evening, December 23rd. The subject of the pantomime is a new one for this theatre, and the book is by one of the ablest of pantomime writers, the late Hickory Wood. As usual in his pantomime, there is a well-sustained story which is never lost sight of from rise to fall of the curtain.

It may be said at once that "Jack and the Beanstalk" is an unqualified success, and it will rank as one of the finest productions ever seen in Bradford, notwithstanding the fine traditions of the city. So well did it run on Monday evening that the curtain was down by 10.30 p.m., and though Mr. Francis Laidler declared that it was the worst performance we shall see at the theatre this season, from a spectator's point of view it left nothing to be desired.

Madge White, the principal boy, has already made a name for herself in this type of role, but her reputation will be considerably enhanced as a consequence of the present production.

Betty Davies, the principal girl, is a discovery; we shall probably hear more of her in the future, for her conception of the part is on novel and interesting lines which are a pure delight. Phyllis Forshaw is a piquant soubrette for the role of Marjorie, and Marie Hughes is a satisfactory fairy.

It is in comedy that the pantomime excels, and in Mark Daly there is an exceedingly clever and resourceful dame comedian. As Dame Durden he keeps the audience rocking with laughter, and he manages to do this without turning the pantomime into a variety show. He is well supported by Harry Stafford, as the Squire, and Fred Mason, as the Squire's son Rupert. These three are responsible for concerted numbers of a comedy nature, and also for many amusing gags.

Tom Lucas plays the part of the Giant, a huge monster towering almost up to the borders. Notwithstanding the great height he is built up, he moves about the stage in a free and convincing manner. John Keet plays the Demon, whom he manages to make sufficiently demoniacal; and Tod Squires and Leonard Marshall impersonate Dame Durden's Cow, and play other parts in the production.

There is a wealth of popular music. Madge White sings "I'm Just In The Mood To-night," "There's A Place In The Sun For You" and "I Only Met Her On Sunday." She is joined by Betty Davies in "The Pretty Little House That Jack Built" and "I'll Always Be In Love With You." She also has a good comedy number with Mark Daly, "Under the Cairo Moon," in which she proves herself a clever character comedienne.

Betty Davies has a pretty number with the children, "The Dance Of The Paper Dolls." Mark Daly scores a big hit with "Riding On A Camel"; he gets the audience with him in "On Her Doorstep, Last Night"; and he and Harry Stafford make the biggest hit of the night with a chorus song which has "Tiddlyum" for a refrain.

John Keet displays a good voice in "My Song Of The Nile" and "I Keep On Picking Them Up."

In addition to "The Dance of The Paper Dolls," the children have two splendid numbers in "Tip-Toe Thro' The Tulips," with special scenic effects, and "Painting The Clouds With Sunshine."

The scenery, which is by W. W. Cadman, Dodsworth and Spencer, H. Fleury, Sam Witton, etc., is as diversified as it is beautiful. A unique scene is "The Mountains of Fairyland," done in splashes of vivid colouring and in fantastic design. "The Giant's Castle" and "On the Way to the Castle" are a couple of stately constructions equal to anything seen in the best of musical comedies, while the last scene, "The Carnival of Flowers," is a glittering conception in true pantomime style.

The Sunbeams, a troupe of clever local children and a great asset to the pantomime, have been trained by Mdlle. N. Albion, while J. W. Jackson has provided a team of Twelve English Dancers who arouse immense enthusiasm.

The music has been arranged by Fred Elkin, Lew Marks is the stage manager, and Frank Yearsley the front-of-the-house manager. The whole pantomime has been produced under the personal supervision of Francis Laidler.

A HAPPY NEW YEAR TO ALL

FROM
JOHNSON CLARK
THE
SPORTSMAN VENTRILOQUIST

NEW ACT (IN REHEARSAL)
— BY —
GILLIE POTTER.

SOLE AGENT - - JULIUS DAREWSKI.

SEASON'S GREETINGS TO ALL

CHARLES GILBERT
HENRY & BROWN

AGENTS
MANAGERS
PRODUCERS

34, BEAK ST.
REGENT ST.
W.1

Telephones: Gerrard { 1575 / 1576
Telegrams { *Chenbrow* / *Piccy London.*

Start the New Year by Featuring

She's My Slip Of a Girl

The Fox-Trot that won "The Melody Maker" All-British Song Competition.

Recorded and Sung by HENRY HEARTY.

Why Did I Roam from Rome?

Comedy 6-8.

I Knew That You Were Mine

A delightful Fox-Trot, featured by VICTORIA CARMEN.

WRITE AT ONCE FOR PRO. COPIES

Two Hot American Orchestrations:

Hot Heels | **Black Beauty**

S.O. 3/- per Set. No Pro. Copies.

Join our Orchestral Club.

The Music Publishing Co., Ltd.

84a, CHARING CROSS ROAD.
Temple Bar 3378.

LONDON PANTOMIMES.

"CINDERELLA."

AT BRIXTON.

Prince Charming ..... Irene Hill
Dandini ..... Lily Lansdown
Baron D'Orsaenay ..... Ellis Vizard
Arabella ..... Fred Wolgast
Clorinda ..... Chester Field
Gee-Gee ..... By Himself
Goldstick ..... Olive Palmer
Silverstick ..... Sadie Weston
Lord Chamberlain ..... Elsie Sloan
Equerry ..... Minnie Onslow
Buttons ..... Leslie Dale
Snatchit ..... Jack Grar
Grabbit ..... Charlie Grar
Demon Dusty Dirty Dick ... Fred Moule
Sunray ..... Grace Martin
Moonbeam ..... Rosie Love
Fairy of the Slipper ..... Babette
Fairy Godmother ..... Doreen Monte
Neddy ..... A Moke
Butcher ..... Harry Turner
Milkman ..... Richard Fenton
Cinderella ..... Ivy Wensley

Mr. Frederick Melville presented his annual Brixton pantomime, written and produced by himself, at the Brixton Theatre on Boxing Day. "Cinderella" is in two parts and twelve scenes, and lives up to the excellent reputation that this theatre has for pantomime. There is not much scope to enlarge on the plot of the favourite of all pantomime stories and Mr. Melville has been wise enough not to attempt it. The pantomime opens in the Fairy of the Slipper's Forge, where we also meet the Demon, Dusty Dirty Dick. Then to the King's Forest, and afterwards to the Baron's Hall. The Kitchen scene is notable for the fact that the pumpkin, rats and mice, and even Cinderella's dress are changed before our very eyes. Cinders is not impersonated, as in so many shows, to come on again later in her gorgeous raiment. The Prince's Ballroom and the Baron's House follow their usual sequence and lead up to the big final scene, "The Wedding Reception."

There is some excellent comedy in the show, nearly all connected with the plot, and there are also some really delightful scenic effects. The grand ballet which is incorporated in the Fairyland scene at the end of the first half is particularly beautiful. The scene representing garlands of flowers, and the dancers dressed in white with silver trimmings on their frocks and silver headgear, made an unforgettable picture, and when Cinderella's Crystal Coach and magic ponies came into view, there were loud exclamations from an enraptured audience. The book, in blank verse, is well written, and the production is really excellent.

Miss Irene Hill is Prince Charming, and this delightful artiste gives a spirited and vivacious rendering of the part. She looks like Prince Charming, and can one really say more? Her fine vocalism is a feature of the show, and she sings "I'm just a vagabond lover" and "Let me dream in your arms again" excellently. She has a good duet, "Someday, somewhere," with Miss Ivy Wensley, who is a real success as Cinders. We will confess to no little enthusiasm at the prospect of seeing Miss Wensley in the title rôle, and we were not disappointed. She acted every scene, every incident and every movement, and sang "Dream Mother" and "Painting the clouds with sunshine" really well. With Mr. Leslie Dale, her partner in variety, of course, she has many good comedy scenes. Their own speciality, child mimicry, and the "cod" drama, as well as their song and dance, "I go funny inside," went well. Mr. Dale is Buttons, and this part suits this fine comedian. His appearance in almost every scene is the signal for mirth, and his step-dancing is great. "What should we do without gravy?" is the title of a song trio for Buttons and the Ugly Sisters, Arabella and Clorinda, who could not be in better hands than those of Mr. Fred Wolgast and Mr. Chester Field. Their funny business at the picnic, getting ready for the Ball, getting into the Ball without tickets, and going home in a horse-drawn cab kept the audience in roars of laughter. Their numbers, "Contradictions" and "Jollity Farm," are well put over, and they both have songs in which the audience are invited to join, and Brixtonians do this quite lustily.

A very dignified and distinguished Baron D'Orsaenay is that of Mr. Ellis Vizard. It is a capital piece of acting, and Mr. Vizard uses his fine voice to advantage in more than one scene. His rendering of "I'm marching home to you" and his duets with Miss Irene Hill, one a medley of the old songs and the other "Place in the sun," are a rare treat for music-lovers. Jack Grar and Charlie Grar are Snatchit and Grabbit, the Brokers' Men, and prove their worth throughout with some very clever gags and some quite new patter. Their story about it being a waste of time to tell a baldheaded man a hair-raising story, and their duet, "On her doorstep last night," with the accompanying dance, gained them loud and prolonged applause. Miss Lily Lansdown, a pretty blonde, is Dandini, and she plays the part with delightful ease. She sings "Give yourself a pat on the back" and "Honey" really well and acts in a charmingly gracious style. Miss Doreen Monte is a tall, good-looking Fairy Godmother, and she speaks her lines and sings "Tip-toe through the tulips" with entire satisfaction. One of the successes of "Cinderella" is Babette, who, as Fairy of the Slipper, makes an early appearance, and whose acrobatic dancing is an outstanding feature of the show. Mention must also be made of the exquisite dancing of Miss Babs Livesey, who is principal dancer. Mr. Fred Moule is the Demon Dusty Dirty Dick, and very villainous does he appear. He is also stage director, and as we noticed him in one or two other small parts, he must be kept very busy. Miss Olive Palmer (Goldstick), Miss Sadie Weston (Silverstick), Miss Elsie Sloan (Lord Chamberlain), Miss Minnie Onslow (Equerry), Miss Gracie Martin (Sunray), Miss Rosie Love (Moonbeam), Mr. Harry Turner and Mr. Richard Fenton are other names in the capital cast. Miss Euphan Maclaren's operatic dancers not only dance in superb style in the Fairyland and other scenes, but form a most efficient and hard-working chorus. An octette of them, all very beautiful girls,

(*Continued in column* 2).

"DICK WHITTINGTON."

AT THE BOROUGH THEATRE, STRATFORD.

Dick Whittington ..... Kitty Franklyn
Alderman Fitzwarren... Rolando Martin
Alice ..... Lennie Deane
Captain and Mate ..... Rich and Galvin
Princess Tini ..... Nell Shepherd
Susan ..... Billy Matchett
Tommy ..... Harry Gilmore
Sultan of Morocco ..... Harold Collins
Jack Idle ..... Sandy Powell
King Rat ..... Frank Victor
Fairy Bluebell ..... Lola Trivelli
Fairy Primrose ..... Doris Watts
Fairy Violet ..... Marjorie Lord

From every point of view this is one of the most spectacular, and in every other way delightful, of a long succession of pantomimes which for years have had long runs here, and it cannot fail to maintain the record of good houses which has rewarded Fred Fredericks for his enterprise in securing, by arrangement with Leon Salberg, this entrancing show. The pantomime is produced by Mr. F. Maxwell Stewart and is under the personal supervision of Messrs. Fredericks and Salberg. The tuneful incidental music is by Mr. David Coohran, and it is gaily interpreted by an augmented orchestra under Mr. Cyril Bert. The libretto is written by Mr. Reg Coopor, and is as bright as could be wished for. As to the craft of stage-management, Miss Nancy Cooper has little to learn, for from the raising of the curtain to the final fall not a hitch occurs.

The story follows traditional lines and the scenery historical precedent and is artistic in the highest degree, attaining in parts heights of gorgeousness, particularly in the fifth scene, "Bluebell Time" on Highgate Hill, and the final scene, "Cheapside en Fête." The opening scene, "King Rat's Haunt in the Belfry," is a weird spectacle, but "The Sultan's Palace" provides an imposing scene. In most of the more spacious scenes, the Eight Duncan Girls and the Maxwell Mites appear as a fine background for the principals, but the Maxwell Mites have a special dancing and acrobatic turn to themselves in which they delight young and old. The Duncan Girls have opportunities which disclose them as wearers of uniquely designed dresses and costumes, temperamental dancers, and possessors of voices of a high calibre.

Miss Kitty Franklyn was a dashing figure as Dick Whittington, and she had a capital number in "Happiest boy in all the world," whilst with Miss Lennie Deane who, as Alice (Fitzwarren's daughter), acted daintily throughout, she joined merrily in "The message of the bells." Miss Deane was well suited in "Under the spell of the moon," "You'll always find me true," "We saw the twilight fall" (with an entrancing dance on the deck of the "Saucy Sally") and "Sweetheart for you." Sandy Powell is a great favourite as Idle Jack and works in closest harmony with Billy Matchett as Susan, Fitzwarren's cook. The two are very droll, and keep up a spirit of merriment the whole time they are on the stage. Powell sings "Painting the clouds with sunshine" with great effect, and "Baby, don't be so unkind" in an amusing manner, and with Alice has an effective item in "I wonder why." Matchett and Powell quaintly submit "Oh, do, do something," and the two create roars of laughter by their topical and general quips and cranks. Rolando Martin interprets the part of Alderman Fitzwarren in an amusing manner, and Harold Collins is a swashbuckling King of Morocco. In Princess Tini, his daughter, is found a buxom personage in Miss Nell Shepherd, and she captivates the audiences with her one item, "My song of the Nile." Rich and Galvin are clever as Fitzwarren's officers and they submit some unusual feats in eccentric and acrobatic dancing. With Matchett they have a song "It's been a good year," hitting off political celebrities in capital style. Harry Gilmore, as an animal impersonator, pleased all as Tommy, Dick's faithful cat, and King Rat is taken with much effect by Frank Victor, whose solo effort, "My road is the high road," was received with vociferous applause. On little Miss Lola Trivelli too much praise cannot be bestowed. She made her entrances and exits without the least self-consciousness, and acted her part with grace and delightful ingenuousness. Miss Doris Watts and Miss Marjorie Lord, as the fairies Primroso and Violet, were a charm to behold.

"JACK AND THE BEANSTALK."

AT WOOD GREEN.

Tom Newman is responsible for the production, "Jack and the Beanstalk," at the Wood Green Empire, which opened on Boxing Day for a nine days' run. In its dozen scenes it has three or four outstanding stage spectacles, in which "Jack's Palace" is particularly good. As the last scene, it provides a fitting climax to the other parts. A feature is made of El Radiants electrical phantasy and the blend of light and colour is a triumph of mechanical and artistic skill. Peggy Rhodes is the principal boy and "Doodles" and George Collins are responsible for the laughter-making. Others in the cast include Paullette Lester, Maie Thorpe, Jean Adair, Frank Eaton, Edwin Boyd, Harry Rowland and Frank Clarke. Specialities are contributed by the Leopold Troupe, Day Twins and the Ocenza Trio. G. H. Hunt is musical director for the production, whilst T. W. Thurban, the house musical director, takes the bâton during the intermission.

(*Continued from column* 1).

assist Mr. Wolgast in the "Now Arabella" number, and are particularly successful. Mr. F. Gilmour Smith ably conducts the efficient orchestra for the Brixton Theatre, of which Mr. Chris Mason is the courteous and popular acting-manager. "Cinderella" is to run twice daily at 2 and 7.30 until further notice.

"CINDERELLA."

AT GRAND THEATRE, FULHAM.

Produced on Boxing Day.

Whiffles ..... Mr. Gilbert Payne
Prince Florizell ... Miss Dorothy Meade
Cinderella ..... Miss Betty Errol
Dandini ..... Miss Rita Russell
The Fairy Godmother ..... Miss Evelyn Gardner
Sir Burring ..... Miss Clarice Daltry
Lucretia ..... Miss Quecnie Royle
The Broker's Men ..... Messrs. Toms and McSweeney
Baron Hardup ..... Mr. Jimmy Daley
Baroness Hardup ..... Miss Irene Vere
Chlotilda ..... Miss Lillie Ash
Chlorinda ..... Mr. Bert Errol

Here is a fine all-Star show of pantomime favourites, and some of variety's especial favourites on the male side. It must at once be said that here is a pantomime, set in clever scenes, many of surpassing beauty and containing in the cast Gilbert Payne ("the lad frae Yorkshire"), the ever-popular Bert Errol (the famous female impersonator on the halls), and Lily Ash, who head the list of comedians. There are, in addition, Miss Dorothy Meade, a prominent panto. favourite here, and Miss Betty Errol, sweet and petite, and well programmed as "Britain's youngest Cinderella." The pantomime lends itself to spectacle, and here the scenic artists have done well. For instance, what could be more enchanting than the interior of Prince Charming's Ballroom, and the striking beauty of the Fairyland pictures? Especially to be noted is the riotous flora in the Woodland Glade and the well-built Palace Gates.

Probably, the "draw" of the show, at least to the younger generation, will be the four beautiful ponies which pull Cinderella's crystal coach. On the musical side, Messrs. George Ess and Harry Curwen have provided an abundance of lilting and haunting melodies, for which the great music-publishers are responsible. An augmented orchestra, under the skilful direction of Mr. George Ess, did full justice to the scores. On the terpsichorean side, there were some delightful ballets, and Miss Betty Errol shone supreme as the première danseuse in each. Miss Spencer's Eight Wonderettes also executed some marvellous dancing, as did the Pearce Girls, in their delightful evolutions. A really capable full chorus and a troupe of dancers rendered *éclat* to the many tableaux in which they appeared.

Miss Dorothy Meade was all we could wish as Prince Florizell. In addition to her physical attributes, she invested the part with a real touch of personal charm and vivacity. Her rendition of "I've got a feeling" and "Let me dream in your arms" and the tuneful duets were exquisitely rendered. Miss Betty Errol is a charming young lady who possesses talent, beauty, and also the distinction of being the youngest principal girl in pantomime this year. Her sweet voice was heard to advantage in "Painting the clouds with sunshine" and Cinderella's duets with the Prince. Bert Errol surpassed himself in laughter-raising as Chlorinda, one of the Ugly Sisters. How he brought the house down with "Good Queen Bess." His impersonation of our Virgin Queen was superb. Miss Lily Ash, a genuine low-comedienne, rendered yeoman service as the twin lady in ugliness. The Fairy Godmother was sweetly played by Miss Evelyn Gardner, and she found great favour with a number, "I have fond recollections of you, my sweetheart." Was there ever such a maddening, blundering, and hopelessly-in-love Page as the Yorkshire comedian? Here Gilbert Payne shone as the irresistible Buttons: his two ditties alone brought down the house when in his own North Country way he asked: "What are you going to do about Mary?" and his "Wonderful Girl." The whole production was produced and staged under the direction of Mr. Harry Curwen.

James Daley was a truly rollicking happy-go-lucky Baron Hardup; and the Misses Ireno Vere and Clarice Daltry were of great service in assisting in bringing into life with their confrères all the famous characters of this ever-popular fairy-story. We must sincerely praise the delightful evolutions and dainty dances of Miss Queenie Royle.

"CINDERELLA."

AT STOKE NEWINGTON.

Miss Florrie Forde's eighteenth annual pantomime opened for a fortnight's run at the Alexandra Theatre here last week, and to judge by the business being done on the occasion of our visit, when even standing room was at a premium, all previous records should be left far behind. And no wonder, for it is an admirable production, beautifully staged and dressed, chock full of the right sort of humour, and played with a snap that prevents a dull moment creeping in from the moment the curtain rises until the finish. Miss Forde is obviously a tremendous favourite here. What a roar of unrestrained laughter that knowing wink of hers always wins! And what a joy it is to hear her sing such songs as "Oh, Maggie, What Have You Been Up To To-night?" and others in the good old style. Amongst those others "Perfectly Satisfied" and "Painting the Clouds With Sunshine" should be mentioned as two of the big hits of the evening. In the name-part she has a charming brunette, Miss Aleta Turner, who soon won everybody's heart with her sweet and unaffected personality and pleasing voice. She scored heavily in "This Is Heaven" and "I'm Too Young To Be Careful." Miss Wyn M'Carthy ("Dandini") achieved a notable success. The comedy element was in the hands of Bud Flanagan as "Peter the Page," Chesney Allan as "Dame Hardup" and the Carthy Brothers as the broker's men, with Earl Holt and Dora Hume as the two ugly sisters. Bud Flanagan's chorus song "Why should a Lemon" was one of the best musical tit-bits of the evening, and another number that is featured with success is "The Song of the Nile," which is charmingly rendered by Miss Elsie Ingham as the fairy godmother. The dancing side of the show has not been neglected and the Stylish Steppers, and Colywitts Merrymites deserve every bit of the applause an enthusiastic house gave them. The book is by Fred Fulton and the production in the hands of Miss Florrie Forde and Chesney Allen.

"SHOCK-HEADED PETER."

AT WIMBLEDON.

A Children's Farce, with Songs. Adapted by Philip Carr and Nigel Playfair from the pictures and verse of Struuwelpkter, music by Paul Rubens. Produced by Nigel Playfair, Boxing afternoon.

Mamma ..... Louie Pounds
Papa ..... H. Scott Russell
Augustus ..... Leslie Holland
Philip ..... John Denis
Harriet ..... Yootha Rose
Mintz ..... Lorna Roberts
Mauntz ..... Joyce Bashford
Peter ..... Rex London
The Blackmoor ..... David Dilworth

The management of this theatre after a successive eighteen years of Christmas pantomime has this year decided upon an innovation of policy. In the afternoons of the holiday season the above entertainment for children is being given, while for the evening attraction the wonder film from the Palace Theatre, "Simba," is being shown by Mr. Daniel Pomeroy, and presented by Mr. Walter Gifford. All the incidents of the tale are faithfully recorded. The tailor comes with his long scissors to cut off Augustus' thumb; poor Harriet is burnt and only her shoes remain; the naughty trio who teased the blackamoor are thrown in the well and come out as black as ink. The children in the audience laughed and laughed again at all the droll incidents with which were mingled the delightful songs. Who of the older generation can forget such sayings as "I won't have any nasty soup to-day," or "I will suck my thumb, I will." Miss Louie Pounds was a staid and stately lady as the Mamma, while much praise must be accorded to Mr. H. Scott Russell, who acted splendily as the worried Papa. Miss Yootha Rose was highly diverting as Harriet, Mr. Leslie Holland and Mr. John Denis screamingly funny as Augustus and Philip, and Mr. Rex London especially droll as Peter. Miss Lorna Roberts and Miss Joyce Bashford were capital as the cats, particularly as the mutes crying over the remains of the unfortunate Harriet. Mr. David Dilwood was a merry little nigger. Special praise is due to Miss Yootha Rose, who not only played a part but also designed with much cleverness the costumes, which were absolutely correct, as per the book, and also was responsible for the sketches for the scenery. It is scarcely necessary to say that the production was perfect when it is noted that Mr. Nigel Playfair was responsible. The farce will be continued every afternoon this week. Prior to the curtain rising on "Shock-headed Peter" there was given one of the best human marionette shows we have ever seen. Mr. Willby Lunn and Miss Connie Hart, two stars of the Concert Party world, were responsible for the fun and laughter evoked, such items as "Good Old Apple Dumpling" and the clap-your-hands dance were specially well received. Mr. Thos. J. Piggott, who, we are pleased to learn, is recovering from his serious illness, remains the general manager at this theatre for the J. B. Mulholland Trustees, and Mr. E. Church is the now and very courteous acting manager.

"CHARLEY'S AUNT."

AT DALY'S.

Colonel Sir Francis Chesney, Bart. ..... Arthur P. Bell
Stephen Spettigue ..... James E. Page
Jack Chesney ... Jevan Brandon-Thomas
Charles Wykeham ..... Arthur Macrae
Lord Fancourt Babberley ..... Richard Cooper
Brassett ..... Arthur Nicholas
Donna Lucia d'Alvadorez ..... Kitty De Legh
Kitty Verdun ..... Helen Vayne
Ela Delahay ..... Gladys Miller
Amy Spettigue ..... Joyce Wodeman

What play holds the record for having been produced at the greatest number of London playhouses? Without delving into theatrical handbooks we should hazard that "Charley's Aunt" must be well in the running for this distinction. This year that irrepressible lady makes her appearance at Daly's, and if at first in those surroundings inseparable from the memory of "The Merry Widow" and other George Edwardes triumphs, this act seemed a little strange, the feeling soon disappeared when the old farce, as full of vitality as ever, was again in full swing. When one has recorded the fact that the production is up to the standard of those of previous years, little remains to be added. The first performance, given on Monday afternoon of last week, was played with all the requisite speed a farce of this nature demands, and a full and enthusiastic house registered its unqualified approval and laughed uproariously at the jokes and comic situations, despite the fact that they must have been familiar to a large proportion of those present. The cast is, with few exceptions, the same as appeared last year. That famous veteran, Mr. James E. Page, once more gives his inimitable performance in the rôle of Stephen Spettigue. Goodness knows how many times he has appeared as that specious old humbug but no one would guess that from the keen and fresh spirit in which he plays it. Mr. Richard Cooper is another "old hand" if not exactly a veteran, and his Lord Fancourt Babberley remains, as it always was, a splendid piece of farcical acting, rendered the more attractive by his taking personality.

Mr. Jevan Brandon-Thomas and Mr. Arthur Macrae gave excellent performances as the other two undergraduates and Mr. Arthur Nicholas and Mr. Arthur P. Bell, in the respective rôles of the college scout and Sir Francis Chesney, were perfectly at home. The three young ladies' parts are perfectly filled by Miss Helen Vayne, Miss Gladys Miller and Miss Joyce Wodeman, and the real Donna Lucia is again effectively undertaken by Miss Kitty de Legh.

Peter Dearing.

Peter Dearing, the young actor of sixteen who is touring America with the Ben Greet Players, is proving himself invaluable. He is, besides playing a number of parts, Sir Philip Greet's assistant stage manager, and when Arnold Walsh, the actor playing Horatio, was taken ill recently, young Dearing, without rehearsal, stepped into the breach, and scored a considerable success

"THE BEGGAR PRINCE."

AT THE EMBASSY.

New Musical Fairy Play by Cicely Hamilton, with music composed and arranged by Kate Coates, produced at the Embassy Theatre on Boxing Day, December 26th, 1929.

Mrs. Brown ..... Esmé Church
Bunchy ..... Joan Edmondson
Bingo ..... Marjorie Horstead
King Cornelius ..... Cyril Twyford
King of Cream Tartary ... Cecil Pearce
Prince of Atlantis ... Derek Waterlow
Lord Chancellor ..... Stringer Davis
Lord Chamberlain ..... Edmund Hollick
A Page ..... Claude Jay
Princess Amanda ..... Helen Goss
Fairy Godmother ..... Sybil Arundale
First Village Girl ..... Mary Erby
Second Village Girl ... Valerie Webber
Third Village Girl ... Rosemary Lydston
Fourth Village Girl ..... Joan Horstead
Village Boy ..... Joan Hepworth

Producer: Cicely Hamilton.

Not all the numerous plays produced specially for Christmas this year are revivals. One, at any rate, is a new offering. This is the musical fairy play, "The Beggar Prince," which was seen at the Embassy Theatre for the first time on Boxing Day.

One can unhesitatingly extend it a welcome hand. Like all good plays of its type, it not only charms and amuses but also points a moral. The moral in this instance is that little ladies, however beautiful, should never get too conceited. For instance, the terrible fate of Princess Amanda! There she is turning up her noble nose at all the suitors for her hand—even the noble and handsome Prince Atlantis, who loves her so dearly. Or at least there she *was*—till her shrewd and practical fairy godmother stepped in.

That stern (although not *too* stern!) person sent the pampering father about his business, established herself *in loco parentis* and arranged that Amanda should marry the first beggar-man who came within the palace precincts. As, however, she had privately arranged with Prince Atlantis beforehand that he should pose as a beggar all, of course, turns out well in the end. But not until Amanda has had to-dance for her daily bread (and very coarse bread at that), has lived in the humblest of surroundings, and has learnt her lesson generally.

Set out in happy phraseology by Miss Cicely Hamilton and embellished with a score which, arranged and composed by Miss Kate Coates, reflects admirably the spirit of the "book," all this proves to be entirely delightful. Moreover, it is charmingly played. It is good to see Miss Helen Goss again in a part worthy of her gifts. Too often when we have seen her, of late, has she been thrown away on trivial rôles. She makes an admirable Princess, depicting the changing moods with the most accurate of touches and singing her various songs with the ease that bespeaks the finished vocalist. And what a captivating compound of shrewdness and solicitude does Miss Sybil Arundale make of this unique fairy godmother. To see her is alone worth the journey to Swiss Cottage. Miss Esmé Church is the sympathetic *mater familias* in the prologue, two clever young actresses, Miss Joan Edmondson and Miss Marjorie Horstead play the children in the same scene, whilst Miss Mary Erby, Miss Valerie

(*Continued in column* 6).

FILM NOTES.

A Lauder Film.

A brilliantly-directed comedy drama of a dour Scotsman's conversion to a broader outlook is "Auld Lang Syne," a British picture directed by George Pearson and starring Sir Harry Lauder. "Auld Lang Syne" has silent and sound versions. In the latter, Sir Harry sings four of his most popular ballads. "It's a Fine Thing to Sing," "Keep Right on to the End of the Road," "I Love a Lassie," and "A Wee Doch and Doris," as well as "Auld Lang Syne." Dorothy Boyd, Dodo Watts, Pat Aherne, and Hugh E. Wright form an admirable supporting cast.

"Gold Diggers of Broadway."

"Gold Diggers of Broadway," founded on the late Avery Hopwood's play, "The Gold Diggers," opened last Saturday at the Regal. Among the stage and screen favourites who appear in this picture are Nancy Welford (the sister of Kitty and Cissie Loftus), Ann Pennington, Conway Tearle, and Nick Lucas, the famous "crooning troubadour."

"The End of the World" Film.

Abel Gance has just completed the exteriors for his ambitious production, "The End of the World" for L'Acran D'Art. These included scenes depicting the last hours of the world in the Paris streets and boulevards and at the principal railway termini. A section also shows this incident in the ant world. A colour sequence, filmed on its actual location, shows the Fête on Versailles.

A "Talkie" Opera.

Mascagni, the composer of "Cavalleria Rusticana" and other operas, has announced his intention of writing an opera specially for the talking films. He is taking this step, he says, with a view to fighting the influence of American jazz music which, through the medium of "talkies" is exercising such a strong and evil influence on European musical culture and tradition.

(*Continued from column* 5).

Webber, Miss Rosemary Lydston, Miss Joan Horstead and Miss Joan Hepworth seize all their opportunities as the villagers in the second act.

As for the men, particularly favourable impressions are created by Mr. Derek Waterlow, an easy, natural and good-looking Prince (who incidentally also has a very useful singing voice); by Mr. Stringer Davis, who has a quaint, dry style as the Chancellor, and by Mr. Cyril Twyford, who has made the King a most original and laughable character study. Remaining masculine parts are capably filled by Mr. Cecil Pearce, an imposing King of Cream Tartary, Mr. Edmund Hollick and Mr. Claude Jay.

It should be added that the play, which is presented by Mr. Herbert Jay, was most enthusiastically received on the occasion of our visit. Miss Cicely Hamilton has herself produced it, the dances have been arranged by Miss Sybil Arundale (versatile lady!), and the orchestra is under the direction of the composer, Miss Kate Coates.

GEORGE CARNEY

APPEARING IN HIS BIG SUCCESS

"THE PICCADILLY MELODY"

THE BIG LAUGHTER REVUE

HAS JUST A FEW VACANT DATES

JAN. 13—20—27 WANTED.

BOOKED WITH ALL THE LEADING TOURS SOLID (WITH FEW EXCEPTIONS) TILL OCTOBER, 1930

THIS WEEK—EMPIRE, BRISTOL.

NEXT WEEK—TIVOLI, BARROW.

Wire: CRANERGY, WESTRAND, LONDON, W.C.

ED. CRANSTON'S AGENCY, 79, ST. MARTIN'S LANE, LONDON, W.C.

Hans SHISHTL'S WONDERETTES

Still the Best!

Pantomime Season:
Theatre Royal, Glasgow.

Agent: B. Montague Ltd.

Best Wishes for the New Year to all Friends at Home and Abroad.

The Best of the Bunch
Backed by a Bunch of the Best

The BERNERS MUSIC CO.
LTD., 142, CHARING CROSS ROAD, W.C.2
PHONE: 2192 TEMPLE BAR.

WISH YOU ALL SUCCESS FOR The NEW YEAR

and help to ensure it by offering

DREAMY SOUTHERN NEST

EMBERS

DREAM STAR OF ARABY

TARRAGONA

PANTOMIMES' 100% SUCCESSES
FEATURED BY

RANDOLPH SUTTON | NORAH BANCROFT
HENRY HEARTY | OUIDA MACDERMOTT
VINE and RUSSELL | ROY BARBOUR

and our many other friends and supporters

ALL OUR THANKS.

BERNERS MUSIC Co., Ltd.
142, CHARING CROSS ROAD,
PHONE: 2192 TEMPLE BAR.

PROVINCIAL PANTOMIMES

"BABES IN THE WOOD."

AT BURNLEY.

At the Victoria Opera House, Burnley, Messrs. Sandy Lauri and Victor Jerrold present "Babes in the Wood." Beautifully mounted and dressed, and with an all-star cast, the opening performance assures a successful run. Jack Fields is at the head of the comedy department, where he establishes himself as a firm favourite in the character of 'Erbert. The character of bold Robin Hood is cleverly portrayed by Patricia Kellow, whose personality and dashing ways proves one of the big hits of the show. Particularly pleasing is her rendering of "Passing Clouds In Sunshine." Dainty Joan Celia, with her neat dancing, delights everybody as Maid Marion. Bobby and Beryl, as the Babes, are particularly appealing to the bairns. Harry Whitty excels as Dame Trot, and is a host in himself. Will Austa shines as the bold Baron Badlot. Speciality acts are given by The Foys in comedy knockabout. The Dandy Kandy Kids and the De-Haven Girls dance and sing their way into popularity. Kitty De-Haven is clever in "Hello, Everybody." Other vocal hits which appeal are "I Am Always In Love" and "Nelly Grey." The principal scenes, which are a marvel of stage-craft, are "The Village of Dingle Dell," "The Woods," and "Robin Hood's Palace."

"LITTLE MISS MUFFET."

AT CHELTENHAM.

Reg. A. Maddox, in his third venture, has combined fun and prettiness in an equal degree. Every ingredient for real Christmas fare is provided, and the Opera House responded on Boxing Day as it has seldom done before. Gordon Webster, the indefatigable musical director and manager, seemed to be the pivot of the show, and the smoothness with which it revolved must have given him extreme gratification. The scenery, by F. Clayton Stewart, and the dresses, designed by Miss Nellie Smart, were effective and pretty; the ballet and incidentals, arranged by Hurst and Forrest, were well conceived, and the music was always tuneful and pleasing. The rather thin story of "Miss Muffet" filled the ten scenes very attractively, in the first scene our heroine being crowned May Queen, and then chased in and out by the Demon Spider until, at last, in his web, he receives his *coup de grace* from the magic sword.

Our old friend, Frank Monckton, filled the part of Simple Simon in an inimitably droll manner that is all his own. His comicalities are always fresh and he gives a lead that is invaluable. He sings "Bow-wow-wow, Moo-moo-moo," and "Our Football Team," the latter supported by the sauciest little Soccer team, in regulation costume, recruited from the chorus. As good, in his particular line, was Frank Dunlop as Dame Dimity, whose performance was intriguing and diverting. His hits were "Muckin' about in the Garden," and "Ever So Goosey," and his homily on "Love" was a scream. Douglas Young made a capital King Kruschen, always well in the comedy picture, his conjuring scena with Simple Simon being a big hit. T. Dickens Alexander's fine voice was heard to full advantage, particularly in "Captain of my Soul." Archie Hurst did good work as King's Herald, and his speciality turns with Miss Vi Forrest (Lady Bird) were some of the best things in the show. Miss Cecily Haines made a rollicking Boy Blue, and her delightful voice was at its best in "Be Contented" and "When You've Gone," her performance was always winsome and charming. Miss Vera Kitchen, as Dolly Dimple, was a pretty figure, a delightful dancer, and her singing was enthusiastically received, her chief hits being "My Troubles Are Over," "I'm Perfectly Satisfied," and "Breakaway." Miss Babs Vickers had a light task in the title part, but her pleasing little personality won all hearts; in "The Toy Town Band," with full chorus of toy soldiers, she received rapturous applause. Fairy Firefly, as impersonated by Miss Clarice Howard, was very lovely, and her songs were much appreciated, particularly the operatic medley with King Kruschen (Douglas Young). Her best hit was "Take Me In Your Arms Again." Miss Phyllis Bannister did well as Lord Algy Sox, and as première danseuse she displayed charming gracefulness. The Fourteen Rosebuds and the Twelve Dainty Dots rendered excellent service in chorus and ballet. Altogether a capital production, on which the new management, represented by Mr. Reginald Simpson, is to be heartily congratulated.

"SIMPLE SIMON."

AT DUNDEE.

Manager W. H. Blackman has secured a winner in "Simple Simon," produced at the Victoria by Harry Lees. Beautifully staged and dressed, the show contains ten scenes, the chief ones being the Village, Desert, Harem, Egyptian, and Palace. Fun predominates, Pete Martin and Charlie Holbein leading the way. Ray Cardle and Ina Harris are well suited as principal boy and girl, and some entertaining business is presented by the Kellard Sisters. Rob Burnett and Tom Colley bubble over with mirth as Baron and Dame, and vocally Jack Tennant and Dody Nunn score as Demon and Fairy. Much of the success is due to the Carney Troupe of Dancers.

"GOLDILOCKS."

AT ECCLES.

During Christmas week at the Crown Theatre Robson and Paling presented their pantomime, "Goldilocks." Eva Linacre plays principal boy Robin, and Laurie Wedburn has the title rôle. The humorous element is in the hands of those well-known comedians, Eddie Walker as Billy, the Baron's odd man, Tom Hulme as Dame Durdon, and Frank Bass as Baron de Broke, and with this trio of fun-makers the comedy is of the highest standard.

A novelty of the show is the introduction of three live bears, which are presented by Capt. Permane, who, in addition to giving a realistic touch, go through a very clever performance. Others in the cast are Charles Verno, Audrey Juno, Elsie Juno, Stan Leo, Robert Lacey, Ethel Gwyn, Phil Cartlitch, and Doris James as Fairy Brighteye. Specialities are given by the Bellines, The Rhythm Sextette and The Rand P. Girls and Children.

No brighter entertainment need be desired and beauty is added by the pleasing dresses and beautiful scenes. The opening takes the form of The Season's Greetings, which is followed by Ye Olde Village Green, in which the various characters disport. The Baron's Library gives opportunity for great fun, as also does Dame Durdon's Academy. Especially picturesque sets are The Enchanted Glen, The Home of the Toys, Ye Olde Fayre, The Baron's Garden, The Ivory Gates, and The Palace Beautiful.

JULIUS DAREWSKI
VARIETY AGENCY, 18, CHARING CROSS ROAD, W.C.
Telephone: TEMPLE BAR 7253.
Telegrams: JULDARSKI, WESTRAND, LONDON.

Hetty King
Will Hay
Flotsam and Jetsam
A. W. Baskcomb
Herman Darewski and His Band
Julian Rose
Norman Long
Leslie Weston
Charles Hayes
Norah Blaney
Gwen Farrar and Billy Mayerl
Muriel George and Ernest Butcher
Johnson Clark
Ben Osborne and Nellie Perryer
Katrina and Zalmani
Hilda Glyder
Clapham and Dwyer
Max Miller
Clarice Mayne
Bransby Williams
June Dancers

HISTORY— in Little Doses
Whimsically Administered by
ARTHUR W. ORD-HUME

B.C.
400.—Autolycus sees stars, and, evidently a firm believer in Variety, "books" them.
400 (approx.).—Diogenes negotiates for purchase by means of two mortgages of a new self-contained tub, with Crittall metal bungholes and every ancient convenience.
300 (during).—Euclid born. (Naychur's biggest blunder vide Smith Minor.)
A.D.
453.—Big Boy Attila gets it in the neck.
1507.—Cæsar Borgia dies. Big slump in poison business.
1536.—Anne Boleyn falls from favour and parks her head on a block.
1558.—Queen Elizabeth, acting on advice of her Press agent, begins her great sleeping Tour. (This must be correct—if all the claims of country inn-keepers are to be believed.)
1633.—*Publick Intelligencer*, England's first real newspaper, is established by Sir Roger L'Estrange, and well-known actress of the day promptly loses her pearls.
1714.—Queen Anne dies. Now you know.
1784.—John Palmer puts first mail coach on the road and displeases Master Brown, of Aldgate, who says, "Shank's pony is safer."
1797.—Pound notes issued by the Bank of England.
1807.—Coal gas as illuminant is introduced in London, one side of Pall Mall being lighted with it.
1837.—Sir Isaac Pitman introduces phonography — and headaches.
1868.—Gladstone says something. (Could it be "Variety is Dead"?)
1887.—Moving picture industry begins to feel its feet, and Prof. Jolly's Cinematographé is shown to astonished audiences at the Empire Theatre, Leicester Square.
1889.—Mr. Smith, of Peckham, kicks the cat and says, "Variety is Dead."
1899.—First Marconi wireless messages sent between England and France. S. Giles, of Bingle Magna, says, "That finishes the Post Office."
Oct. 8,
1922.—First B.B.C. programme broadcast from Marconi House. Mr. McPhow, of Peebles, cancels his newspaper order, says "Soon there won't be any newspapers," and thereafter suffers from phoney ears.
March,
1927.—Empire Theatre, Leicester Square, demolished.
April,
1927.—Mr. Smith, of Peckham, addressing members of Peckham Parliament, says: "If Variety isn't finished, I'll eat my hat."
Sept. 3,
1928.—Palladium reopens with new style high-speed Variety. Mr. Jones, of Catford, bleats, "Variety is coming back."
Sept. 4,
1928.—Mr. Smith, of Peckham, eats his hat.
Oct. 1,
1928.—First part-talking picture, shown at Piccadilly Theatre, W. East Hackney Girl Guides chirrup, in unison, "The Music-hall is done for"; and buy another bag of peppermints, the large size.
Almost any time within the last few years.—Julius Darewski, Modern Variety's most enterprising agent, with a pen in each hand, a telephone bell ringing at each side of him, and the ever-present problem of how to be in three places at once confronting him, murmurs, in response to a question "Variety finished! Oh yes, quite!" after which he winks, saying, "Thank goodness we've all got a sense of l[illegible]

The Wise Man realises that to Revile the Talkies is to Waste Time, because the Talkies are Here to Stay. The Talkie won't Knock out Variety, and Variety won't Kill the Talkie.
It is Logical to Suppose, however, that always the Best Show will get the Biggest Audience.
The Best Variety Acts are on the books of
JULIUS DAREWSKI
VERBUM SAPIENTI SAT EST.

Trevor Watkins
Victoria Girls
Wilson Hallett
Tom Clare
Jass and Jessie
Lily Burns
Moussorgsky Quartette
Penrose and Whitlock
Tommy Handley
Minnie Love
Toots and Partner
Noel Maskelyne
Leslie Barker
Fayre Four
Hermanos Williams
Troy Sisters and Helen
Dora Dawn and Peggy Briden
Bert Wright
Dorothy McBlain
Harry Hemsley
Janet Joye
Sandy Rowan
Stanelli and Edgar
Robert Reilly
Winnie Collins and Charles Brooks

Compliments of the Season—to All

JIMMY CAMPBELL and REG. CONNELLY

PUBLISHERS OF

PEACE OF MIND

DREAM MOTHER
The Sensational Heart Ballad Fox-Trot Success

GIVE YOURSELF A PAT ON THE BACK
The Terrific Six-Eight Comedy Chorus Riot

UNDERNEATH THE RUSSIAN MOON
The Greatest Waltz of all time

MISS YOU

DANCE AWAY THE NIGHT

LOUISE
From the Super Talkie "Innocents of Paris"

I'VE GOT A FEELING I'M FALLING
The Light Comedy Fox-Trot Success

LITTLE PAL

CAMPBELL CONNELLY & Co LTD,
10-11 DENMARK STREET, LONDON W.C.2.
TELEPHONE: TEMPLE BAR 1653-4-5-6. TELEGRAMS: DANSMELODI, WESTCENT, LONDON

If it's a hit—it's a C AND C SONG

MANCHESTER OFFICE: IMPERIAL BUILDINGS, OXFORD ROAD.
NEW YORK: CAMPBELL CONNELLY Inc., 62, WEST 45th STREET.
AUSTRALIA: CHAPPELL & COMPANY, SYDNEY.
FRANCE: PUBLICATIONS, FRANCIS DAY, PARIS.

NEXT WEEK'S CALLS.

MONDAY, JANUARY 6, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JAN. 27, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"Aladdin."
HULL ALEXANDRA THEATRE.—"Ever So Good."
WOKING GRAND THEATRE.—Chas. Stephenson's "Cinderella" Co.

BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 12.30).—Mon., Williams Bono Trio, Lowdini, Harry Taft. Thurs., Leonard Semon and Sonia, Brothers Walsh, and Company as booked.
WEST HAM KINEMA (reh. 12.30).—Mon., Leonard Semon and Sonia, Brothers Walsh and Company as booked. Thurs., Lowdini, Harry Taft and Company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (reh. 5.30).—Monday, Malcolm and Jim; Thursday, Irvine Trio.
COLCHESTER PLAYHOUSE (reh. 11.30).—Baldrick and Williams present "Little Red Riding Hood."
HAMILTON HIPPODROME (reh. 1).—Fred Collins presents "Robinson Crusoe."
IPSWICH HIPPODROME (reh. 11.30).—Harry Dubourg presents "Show a Leg."
NORWICH HIPPODROME (reh. 2).—Harry Tate, Burr and Hope, Pency Honri, Daly Sisters and Marr, Daimler and Edie, Alec Pleon and Hope.
PAISLEY RINK PALACE.—Monday, Luker Stratton and Vera, Sisters Elliott, The Knaptons (reh. 12). Thursday, Tom Malone, Langue Kids, Malcolm and Jim (reh. 6.15).
PAISLEY THEATRE (reh. 12).—Morris and O'Dwyer present "Burlesques."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Kimberley and Fortescue present "Jack and Jill" Pantomime.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Mon., Tues., Wed., W. G. Watts, Tibor Gomoroy Trio; Pictures. Thurs., Fri., Sat., Five Bombays; Variety; Pictures.
BURY HIPPODROME.—James Hart Players present "Lass o' Laughter."
ECCLES CROWN THEATRE.—Jack O'Shea and George Lawrence present "Irene."
LIVERPOOL PAVILION THEATRE.—Will Parkin presents "Mother Goose" Pantomime.
MANCHESTER EMPRESS THEATRE.—Pictures.
MANCHESTER HULME HIPPODROME.—Teddy Worth presents "Aladdin" Pantomime.
MANCHESTER JUNCTION THEATRE.—Mon., Tues., Wed., Five Bombays; Variety; Pictures. Thurs., Fri., Sat., W. G. Watts, Tibor Gomoroy Trio; Pictures.
MANCHESTER KING'S THEATRE.—Robson and Paling present "Goldilocks and the Three Bears."
MANCHESTER METROPOLE THEATRE.—Will Parkin presents "Forty Thieves" Pantomime.
MANCHESTER OSBORNE THEATRE.—Mrs. F. G. Kimberley presents "Dick Whittington" Pantomime.
MANCHESTER QUEEN'S PARK HIPPODROME.—Fred Le Cren presents "Sinbad the Sailor" Pantomime.
MORECAMBE WINTER GARDENS.—Pictures.
PRESTON KING'S PALACE THEATRE.—Mon., Tues., Wed., Variety. Thurs., Fri., Sat., Variety.
PRESTON ROYAL HIPPODROME.—Kimberley and Fortescue present "Robinson Crusoe" Pantomime.
SALFORD ROYAL HIPPODROME.—Sid Dooley presents "Babes in the Wood" Pantomime.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—Jack and Jill (A. G. Hart).
NORWICH THEATRE ROYAL.—"Lucky Girl."
SWINDON EMPIRE THEATRE.—"Flying Squad."
WINDSOR THEATRE ROYAL.—"The Flying Fool."

In conjunction with and under the direction of J. Gladwin.

ALDERSHOT HIPPODROME.—"Persons Unknown."
KINGSTON EMPIRE THEATRE.—"Aladdin" (Ruby Kimberley).

GAUMONT-BRITISH PICTURE CORPORATION, LTD., PROVINCIAL CINEMATOGRAPH THEATRES, LTD., & ASSOCIATED COMPANIES.

ASTORIA DANCE HALL.—Week, Company as booked.
BIRKENHEAD PARK CINEMA (reh. 11.30).—Mon., Fred Masters. Thurs., Company as booked.
BIRKENHEAD QUEEN'S (reh. 2.30).—Mon., Company as booked. Thurs., Wakeley and Read.
BOOTLE STRAND (reh. 4.30).—Mon., Reggane and Rayel. Thurs., Fred Masters.
BYKER GRAND THEATRE (reh. 1).—Mon., Les Georges. Thurs., Company as booked.
CANTERBURY MUSIC HALL (reh. Hughes Trio, Graham olinga and her Lido Band. Thurs., Rob Daymar, Williams Bono Trio, Con Ingham.
CROUCH END HIPPODROME (reh. 11).—Mon., Fisher and Ariani. Thurs., Ohio Three.
DUDLEY EMPIRE (reh. 11).—Mon., Mervan Sisters. Thurs., Russell and Zillah.
HOLLOWAY EMPIRE (reh. 11).—Mon., Three Remmos. Thurs., Graham and Douglas.
HOXTON BRITANNIA (reh. 1).—Mon., Marie Holt assisted by Doree and Marie, Doris and Vick. Thurs., Hawkins and Brooks, Alec Mander.
ISLINGTON BLUE HALL (reh. 12).—Mon., Rob Daymar. Thurs., Fisher and Ariani.
LIVERPOOL, AIGBURTH, RIVOLI (reh. 12).—Mon., Billy Noonan. Thurs., Scintillating Six.
LUTON PALACE THEATRE (reh. 11).—Week, Dennis Duo, Scott and Speed, Trevor Watkins.
NORTH SHIELDS BOROUGH THEATRE (reh. 1).—Week, Company as booked.
NOTTINGHAM GRAND THEATRE (reh. 11).—Mon., Will Somers, Betty Webb, Renee and Rose. Thurs., Rondo, Val Vett, Regane and Raye.
REDDITCH PUBLIC HALL (reh. 11).—Mon., Two Georges. Thurs., Mervan Sisters.
ROTHERHITHE LION KINEMA (reh. 11).—Mon., Hawkins and Brooks. Thurs., Marie Holt assisted by Doree and Marie.
SHEPHERD'S BUSH PAVILION (reh. 11).—Week, The Children's Cabaret.
STOKE HIPPODROME (reh. 12).—Mon., Russell and Zillah, Rondo, Vall Vett. Thurs., Will Somers, Two Georges, Betty Webb.
STRATFORD BROADWAY CINEMA (reh. 11).—Week, Ciro and Rey Trio, Christo and Strand.
WALLSEND BOROUGH THEATRE (reh. 12).—Mon., Stewart and Ray. Thurs., Three Maxwells.
WHITLEY BAY EMPIRE (reh. 3).—Mon., Three Maxwells. Thurs., Stewart and Ray.

GENERAL THEATRE CORPORATION, LTD.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Valencia Trio, Kenna Bros., Hugh Ormond, Chas Higgins, Terpsichore, King Repp, Coram, Stanelli and Edgar, Stella and Partner.
BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—"Formby's Good Deed."
BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—"For Goodness' Sake."
HOLBORN EMPIRE (reh. 10) (Flat Pitch).—Tamara, Wilton Crawley, Moore and Lewis, Gillie Potter, Three Cresso Bros., Will Hay, Deiro, Billy Bennett.
LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Byron and Byron, Blondie Hartley, Norman Long, Nina Doria, Teddy Brown, Dick Henderson.
LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Nervo and Knox, and full supporting Variety Company.
LONDON PALLADIUM (reh. 11) (Flat Pitch).—Conrad's Pigeons, Horace Kenney, Gaston Palmer, Jack Hylton and his Band, Two Heltanos, Farrar and Mayerl, Fid Gordon.
MIDDLESBROUGH OPERA HOUSE (reh. 11.30).—"Sea Dogs."
NEWCASTLE HIPPODROME (reh. 11) (Flat Pitch).—Thos. F. Convery's "Cinderella."
PENGE EMPIRE (reh. 12) (Flat Pitch).—Alma Victoria, Sammy Shields, Dorothy Colston, Jimmy James and Co., Percy Pryde, Houston Sisters.
PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—"Two Glorious Hours."
SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"Virginia" (once nightly).
SOUTHAMPTON HIPPODROME (reh. 12.30) (Flat Pitch).—"The Street Singer."
WOLVERHAMPTON HIPPODROME (reh. 12) (Flat Pitch).—"Clowns in Clover."

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—Wylie Tate pantomime, "Queen of Hearts."
EDINBURGH LYCEUM (reh. 11).—Laddie Cliff presents "Darling, I Love You."
GLASGOW KING'S (reh. 11).—Julian Wylie presents "Here comes the Bride."
GLASGOW ROYAL (reh. 11).—Howard and Wyndham's "Sleeping Beauty" pantomime.
LIVERPOOL COURT (reh. 11).—Daniel Mayer Company presents "La Vie Parisienne."
NEWCASTLE ROYAL (reh. 11).—Macdonald and Young's Company "Love Lies."

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (reh. 12).—Harry Russell Panto., "Cinderella."
DUDLEY PALAIS DE DANSE.—Maurice and his Revellers.
WEST BROMWICH THEATRE ROYAL (reh. 12).—Eric Ashby "Getaway" Co.

LONDON SYNDICATE HALLS.

(See page 35.)

THE MACNAGHTEN CIRCUIT.

BLACKBURN.—Hurley Prod. present "Sonny Boy."
BRADFORD.—Jack Hana presents "Fun Showers."
BURNLEY.—Macdonald and Young present "Student Prince."
CARLISLE.—Company as booked.
HALIFAX.—Ernest King presents "Round the World."
HUDDERSFIELD.—Bert Loman presents "Red Riding Hood."
SOUTHAMPTON.—Meteor Prod. present "The Singing Clown."
WARRINGTON.—Bert Loman presents "Babes in the Wood."
(Rehearsals at all halls at 12 o'clock).

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—Clifford Hamilton presents "Journey's End."
BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—"Casino-de-Paris." Cast includes Dick Francis.
BIRMINGHAM GRAND (reh. 1) (Low Pitch).—"Full Speed." Cast includes Bunny Doyle.
BIRMINGHAM THEATRE ROYAL (reh. 11).—The Wylie-Tate Pantomime "Goldilocks and the Three Bears." Cast includes Elsie Prince, Betty Jumel, Harry Angers, Jack Morrison. (Third week).
BLACKPOOL GRAND THEATRE (reh. 11).—"So This Is Love."
BLACKPOOL OPERA HOUSE (reh. 11).—Company as booked.
BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." (First week). (A. Company).
CARDIFF EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young present, in conjunction with Moss' Empires, Ltd., and the United Producing Corporation, Ltd., "The Five O'clock Girl." (Third week).
EDINBURGH EMPIRE (reh. 12) (Low Pitch).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Silver Wings." Cast includes Harry Welchman, Emma Haig, Leslie Sarony, John Kirby and Desiree Ellinger. (Third week).
FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Layton and Johnstone, Louise Maxim, Norman Carroll, Lloyd and L'Estrange, Hal and Molly Parks, Bros. Renette, Pauline and Diana, Matthews Sisters and Jack Clewes
GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.
GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—"The New Moon." (Fifth week).
GLASGOW EMPIRE (reh. 11) (Low Pitch).—"Parisian Pleasures." Cast includes Tommy Mostol and Ray Zack.
HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—Archie Pitt presents "Making Good."
HULL PALACE (reh. 1) (Low Pitch).—"Looking for a Wife." Cast includes Percy Hutchinson.
LEEDS EMPIRE (reh. 1) (Low Pitch).—Frank E. Franks and Co., June Sisters, the Melvilles, Peel and Curtis, Gordon and Lester, Billy Lancet and Co., the Two Bobs, Sybil Vane.
LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Francis Laidler's pantomime, "Mother Goose" (3rd week).
LIVERPOOL EMPIRE (reh. 1) (Low Pitch).—The Wylie-Tate Pantomime "Aladdin." Cast includes Ella Retford, Archie Glen, Tom D. Newell. (Third week).
LONDON HIPPODROME (reh. 11).—By arrangement with Moss' Empires, Ltd., J. C. Williamson, Ltd., present Julian Wylie's Production, "Mr. Cinders."
MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—The Wylie-Tate Pantomime "Robinson Crusoe." Cast includes Dorothy Ward and Shaun Glenville. (Third week).
NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Herbert Clayton and Jack Waller present "Hold Everything." Cast includes Cora Goffin and Arthur Riscoe. (Third week).
NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Lily Morris, Gladdy Sewell, Albert Whelan, Harry Gunn, Miss Ida and Co., The Destefanos, Johnson Clark, Bennett and Williams.
NEWPORT EMPIRE (reh. 12) (Low Pitch).—"Mind Your Step."
NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—Jack Taylor presents "Un Vent de Folie."
NOTTINGHAM THEATRE ROYAL (reh. 12).—Francis Laidler's Pantomime "Cinderella." Cast includes Reg. Bolton. (Third week).
PORTSMOUTH THEATRE ROYAL (reh. 11) (Low Pitch).—Leon Salberg's Pantomime "Babes in the Wood." Cast includes Ernie Mayne. (Third week).
PRESTON EMPIRE (reh. 11).—"The Monster." Cast includes Phillip Yale Drew.
SALFORD PALACE THEATRE (reh. 11).—Company as booked.
SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Macdonald and Young with Alex. A. Aarons and Vinton Freedley present "Funny Face." Cast includes Renee Reel and Guy Fane. (Third week).
SOUTHAMPTON EMPIRE (reh. 1).—"First Mrs. Fraser." Cast includes Zena Dare and George Tully.
SOUTH SHIELDS EMPIRE (reh. 1).—"Brass Tacks."
SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.
SOUTHSEA KING'S THEATRE (reh. 1.30).—Charles B. Cochran's "Wake Up and Dream." Cast includes Sonnie Hale.
STRATFORD EMPIRE (reh. 1) (Low Pitch).—"The Vagabond King."
SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"Paris Life."
SWANSEA EMPIRE (reh. 2) (Low Pitch).—Archie Pitt presents "The Show's the Thing."
VICTORIA PALACE (reh. 10.30).—Debroy Somers and his Band, Maisie Gay and Co., Stetson, Mona Grey, The Rego Twins, Jimmie Ferguson, Short and Dalziel, Van Horn and Inez.
WEST HARTLEPOOL EMPIRE (reh. 11).—Alfredo and his Band and Company in "A Merry Whirl."

THE NORTHERN THEATRES CO., LTD.

BLACKBURN THEATRE ROYAL.—"The Flying Fool."
BURY THEATRE ROYAL.—Bros. Hanaway in "Swish."
DEWSBURY THEATRE ROYAL.—"The Novelty Box."
HALIFAX GRAND THEATRE.—Carrie Copeland Trio and Pictures.
HALIFAX THEATRE ROYAL.—"Aladdin."
HUDDERSFIELD HIPPODROME.—Jack Clifford in "Just a Minute."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—"Red Riding Hood."

STOLL TOUR.

(See page 35.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Tod Slaughter and Co. in "Two Little Vagabonds."
CLAPHAM GRAND (reh. 12).—Shurley-young Production's "Lads of the Air."
CROYDON EMPIRE (reh. 12).—Bert Terrell presents "The Veterans of Variety."
HAMMERSMITH PALACE (reh. 12).—Percy H. Holmshaw's pantomime, "Babes in the Wood."
ILFORD HIPPODROME (reh. 12).—Will Murray presents the new super "Casey's Court."
ISLINGTON EMPIRE (reh. 12).—Lew Lake's "What Price the Navy."
KILBURN EMPIRE (reh. 12).—Murray Mill's "Paris 1929."

THEATRE SECURITIES, LTD.

BRISTOL EMPIRE.—"August, 1914."
CAMDEN TOWN BEDFORD PALACE.—"Robinson Crusoe."
DOVER KING'S HALL THEATRE.—"The Farmer's Wife."
(Managing Director: Harry Goodson).

UNITED PICTURE THEATRES, LTD.

MILE END.—Two Stavannys, Fred Curran.
PUTNEY.—First half, Morris and Cowley, Beryl Orde, Mitchell and Peru. Last half, Bob Barlow, Mahala, Olga Zita.
RIVOLI.—Stewarts Syncopators.
SOUTHALL.—Taylor and Summers, Dalton Sisters.
STAMFORD HILL.—Peter Bernard, Lloyd and Hill, Rex and Rexina.

R.E. CINEMAS, LTD.

UPTON PARK.—Lune and Shaw, Marina and Maurice.
(N.B.—Times of rehearsal Monday and Thursday respectively at 11.30 a.m.).

MISCELLANEOUS.

ASTON HIPPODROME (reh. 12).—Tiny Town Follies, and company as booked.
AYR GAIETY (reh. 1) (Flat Pitch).—"A Damsel in Distress."
BARROW TIVOLI (reh. 11).—"Piccadilly Melody."
BATH PALACE (reh. 1).—"Mermaids" Revue.
BOURNEMONTH PAVILION (reh. 1).—Leslie Strange, Frederick Lake and Constance Wentworth, Four Brownie Boys.
CARDIFF PLAYHOUSE.—"Cinderella."
COVENTRY HIPPODROME (reh. 12).—"All Right on the Western Front."
DERBY HIPPODROME.—"Splendour."
EXETER HIPPODROME.—Leon Pollack's "Mirth and Beauty" Co., Tommy Sandilands, Maude Courtney and Mr. C. Ulrick.
HEREFORD KEMBLE THEATRE.—Paul Thomson's "Family Affairs."
KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—"Pontoon," featuring Arthur White.

(Continued on page 36.)

Lilywhite Photo Repros.
assist you to obtain bookings
Price and quality the best
Reasonable satisfaction always
Details free.
LILYWHITE, LTD., Triangle, HALIFAX.

COSTUMES
Supplied for
REVUES, PLAYS, BALLETS
AND ALL PRODUCTIONS FOR STAGE AND SCREEN
5,000 Uniforms and Costumes supplied for Aldershot Military Tattoo this year.
Let us Estimate for your Requirements
H. & M. RAYNE, LTD.
15, Rupert St., London, W.1

THE WORLD'S FAIR.

This "hardy annual" opened its doors to the public on Christmas Eve, for a season ending on February 8th. The organisers claim that during the run of the Fair, the Agricultural Hall at Islington is one of London's "Brightest Spots," and there is little doubt that when these lines appear the claim will be justified, though on the opening day, affairs had hardly been "tuned up." All the old familiar "side-shows" and dozens of novelty stalls were in evidence—switchback, joy wheel, radio cars, big wheel, wiggle-woggle, helter-skelter, the Biff, the amazing and thrilling "Wheel of Death," in which the intrepid performers—Cyclone Cody, Nan Ingles, and Howard Bauer—appear to risk their lives every time they essay their perilous performance. Let us hope that it is possibly not so dangerous as it looks.

Another side-show that attracted many people was a collection of freaks, which included a girl of eighteen years—a native of Walsall—whose weight is 28 stone, and height 6ft.; Kano, a dwarf, the son of an Eskimo woman and a Hudson Bay Trapper; Gipsy Cortelu—a comely young woman—tattooed in a beautiful multi-coloured design from head to foot; and several others, who exhibit their abnormalities, with decency and reserve, in a sunken arena, under the direction of a born showman of the old school—silk-hatted, debonair, and of great courtesy of manner.

To "cut the cackle and come to the 'osses"—beautiful creatures these, sleek, well-groomed, and with coats as soft and glossy as silk. The circus is under the direction of Mr. John Swallow, whose name is a guarantee for all that is "*haute ecole*"—to use an old-time circus expression—in the arena. On the occasion of our visit, the programme opened with a spirited pony dance by Max Rivers' troupe of twelve girls, who were deservedly encored. They were followed by Ekaterina Wassillowna, with a graceful performance on an unsaddled horse. The Yelson Brothers contributed a skilful pole act, with head-and-hand balancing; Mdlle. Lilian supplied a clever equestrienne act; then an entrée by Comical Walker; and the Trampolin act by the Four Cleos, in which one of the performers, attired as a "Jack Tar," gave one of the funniest circus turns it has been our lot to witness. The programme was concluded by the presentation by Mr. Swallow of Henley and Arden, two beautiful performing cobs; the Wolthings Trio, in a daring act in mid-air; Lawrowski and Wassillowna, in a *pas de deux*; and the comical water speciality contributed by Theo. Yelson.

A walk round the hall, where "creature comforts" were much in evidence, and, among other things, in addition to liquid refreshment, the visitor is invited, after the manner of the petrol-pumps, to "fill up with shell" by sampling the succulent bivalve, whelk, or cockle, terminated a thoroughly enjoyable three hours' entertainment.

THE AMATEUR THEATRE.

GUILDHALL SCHOOL OF MUSIC.

Excellent elocutionary powers were displayed by the pupils of Mr. Paul Berton, of the Guildhall School of Music when they gave a performance of "David Garrick," preceded by Barrie's "Rosalind," at the School Theatre on Thursday. It was announced that Miss Rosa Johnston, cast in the leading part of "David Garrick," had recently been seriously ill, but very little sign of this, luckily, appeared in her performance. Miss Johnston knows the art of speaking words, but she likes comedy best, and was therefore seen to most advantage in the lighter scenes.

Miss Dora Surguy, as Ada Ingot, displayed a technique in the matter of voice-tone and gesture, and Miss Estelle Johnston gave evidence of a good stage personality as Squire Chivy "Dick," though the drunk scene was not quite convincingly done. Miss Heather Money spoke up well and showed an aptitude for character study in her rendition of Mrs. Smith, a slightly Cockney neighbour of Squire Ingot, played a little ponderously by Mr. Cyril W. Medcalf.

A stammering part is never easy to portray, but Miss Kathleen Muir produced satisfactorily hesitating consonants as Mr. Jones, another neighbour, and her gestures were excellent. As Araminta Brown, Miss Beatrice Weatherley secured some hearty laughs by the introduction of the simper of the period. Other parts were played by Miss Ellen Knight, Mr. C. Lewton-Brain and Mr. Jack Morice.

Only the best actors and actresses can truly interpret the elusive charm of Barrie, and the best than one can say of Miss Dorothy Wright's performance of Mrs. Page in "Rosalind" is that she spoke her words distinctly and had learnt where to put her hands, two assets that are worth having, even though they have to be allied to many more before the perfection of histrionic art is reached. Mr. Aubrey Paine made valiant attempts to speak naturally the passages allotted to Charles Roche, though these are a little too sentimental to be tackled easily by the modern man, and Miss Ellen Knight appeared as Mrs. Puichly.

THE CHISWICK O.S.

A standard of excellence is possessed by the Chiswick Operatic Society from which they departed not a wit on the occasion of their performance of that delightful musical comedy, "The Dancing Mistress" at the Scala Theatre on December 19, 20 and 21.

Miss Mary Woolsteveroft has a sweet voice and charm of manner that justified her having been cast in the leading part of Nancy Joyce, the dancing mistress and former pupil of "Down House" School.

Miss Valerie Steel is to be credited with a clever characterisation of Jeanie McTavish, and in addition to managing skilfully a Scottish brogue, displayed an undoubted ability to dance and sing.

That delightfully sympathetic character, Mlle. Touchet, was played with the exact shade of sympathy by Miss Winifred Narhan, and she rendered Gallic accent and gesture with much humour and exactness. Miss Joan Scott Lowe well looked the part of the Parisienne, Lili, and the stiffness of Miss Effie McMorran was admirably suited to the character of Miss Pindrop.

Personal charm and ease of manner are two considerable assets possessed by Mr. Leonard Staines, who played Teddy Cavanagh, the American aviator, and his version of the famous accent which is so often murdered was refreshingly convincing to the ear. A particularly charming number between Miss Woolsteveroft and Mr. Staines was the theme-song of the piece, "Fly Away Jack."

Mr. W. E. Gubbins has an eye to the advantages of topical humour which he used with success on several occasions during his portrayal of Widdicombe, the butler, a really funny performance. Mr. Donald Tomlinson was satisfactory as Lord Lyndale, and Mr. Gerald Jacobson looked well as Baron Montalba, though his voice is yet a little weak for singing.

The tunefulness of the music was ably brought out by the orchestra, led by Mr. Pierpont Miles, who also produced for this neat and efficient amateur society.

"THE MIKADO."

AT ABERDEEN.

The Christmas week production at His Majesty's, Aberdeen, is "The Mikado," by Miss Nellie Donaldson's children's choir, and a very pleasing production it is. The dear old melodies and the dear old jokes sound a little different from the lisping lips of infants, but the company do wonderfully well as a whole. The chorus work and production are excellent, the staging first-class, the dresses all that can be desired.

Chief honours in the cast go to Mr. Stephen Lawrie as the Mikado, Miss Rose Innes as Ko-Ko, Mr. Glover Lunn as Pooh-Bah, and Miss Winnie Milne as Pitti-Sing. Mr. Lawrie sings the big song with fine effect, and comports himself admirably. Miss Innes plays Ko-Ko with all the grace of a finished actress, and makes every point tell. Mr. Lunn vocally and physically was impressive as Pooh-Bah, and acted well, while the success of the evening was Miss Winnie Milne as Pitti-Sing. This young lady, aged apparently about seven, rolled off her lines and sang her songs with the courage of a veteran, and caught the spirit of the part completely. The other parts were in good hands, and the chorus excellent. Mr. A. M. Shinnie is to be congratulated on his stage management, and Miss Donaldson on the entire performance, but the latter lady should curb her habit of joining in the singing.

Altogether a most creditable performance on the part of a very juvenile company.

MUSIC HALL LADIES' GUILD.

CHILDREN'S PARTY.

Mrs. Charles Austin, Mrs. Charles Coborn, Miss Lottie Albert and the band of willing workers for the Music Hall Ladies' Guild, can never have worked so hard as they did at the Surrey Tavern, adjoining Kennington Oval, on the Monday in Christmas week, for the annual treat given to the children of poorer members of the profession. It started really the night before, and all those who were privileged, as we were, to see the big dining-hall, so gaily festooned and decorated, and the huge Christmas tree, lighted with tiny electric bulbs, and full of toys, will readily understand the enormous amount of work necessary to make the show the big success it was. There were more children than ever before, so much so that some of them had to be accommodated at tables on the improvised platform for the very excellent dinner and tea that is always served here to the youngsters. Messrs. Bertram's staff deserve no little praise for the way they enter into the spirit of the thing, and for the great assistance they render to make the occasion such a red-letter one for so many kiddies.

After dinner, there was an excellent entertainment. Mr. Jack Spence was "at the piano," and he was kept busy. How every chorus song was "plugged"—it would have made the music publisher's heart rejoice. An amazing thing, too, was how these young people knew the old-time songs, and they sang these as lustily as modern numbers. Then the famous old clown, Uno Bon Bon, who told us he is nearly seventy, and who mourns the loss of his dog "Sailor," kept the enthusiastic audience in high glee with his clever fooling, conjuring, ventriloquism and top-spinning. The old-time clown and minstrel was at his best, and told us he is now quite fit for work again. Several kiddies themselves contributed "turns," and there was strong evidence in all of them of hereditary talent. If we single out Minnie and Maisie, the Misses Thompson, and Baby Joy for their performances, it is only because we heard their names clearly and specifically mentioned. Miss Palmer's fairy dance should be recorded, and two turns who have had big receptions everywhere from crowded audiences could never have been quite so thrilled by applause as that bestowed on them here. We refer to Skeets Martin's clever mimicry and Eddie Gray's expert juggling.

Mr. Arthur McKenzie (Lavell and Co., Ltd.) sent along a big consignment of sweets, Macfarlane Lang and Co., Ltd., sent biscuits, fruit was generously given by Elder Fyffe's, Ltd., Mrs. Arthur Lynes, Mr. Sam R. Lewis, Mr. Harry Moore, Mr. Ben Lyons and Mr. "Waggy" Levy. Mrs. Charles Austin asked us specially to voice her thanks to Mr. William Gray, of the Borough Market, for the splendid gift of fruit that he sent her for the party, and also Mr. Barney Deans for his box of fruit, which was auctioned at the Rats and Ratlings' joint meeting the previous Sunday, for the benefit of the Guild. The tree, as usual, was very kindly given by Mr. Philip Cohen, and was to be sent to the Belgrave Children's Hospital afterwards. The fairy lights on it were generously supplied by the Strand Electric Company. The toys were supplied by the Guild out of the funds, and what quantities there were, and all excellent ones, to please the heart of any boy or girl. The Misses Marian, Esmé, Irma and Baby Osborn had dressed some lovely fairies, and these, to be scrupulously fair, as is the way of the Guild, were drawn for by the kiddies themselves, at least, the females present among them.

Among those present supporting the President (Mrs. Charles Austin), the Secretary (Mrs. Charles Coborn) and the Hon. Treasurer (Miss Lottie Albert), were Miss Doris Green, Miss Helen McCallum, Mrs. F. Lorraine, Miss Joan Lorraine, Mr. George Sandford, Mrs. Jack Lane, Mr. and Mrs. Alf Hyams, Mrs. W. F. Bennett, Miss Carrie Lynes, Miss Lilian Dagmar, Mrs. Jack Cinnamon, Mrs. Lawley Gibbs, Miss Olga Charna, Mrs. Harry Caster, and the Rev. W. E. Kingsbury. An innovation at the end of the afternoon was the appearance of a black Father Christmas. There were many tired heads laid on their pillows that night, we are sure, the young ones, full of enjoyment, and the older ones, conscious of having spent so much, but in a cause so really deserving.

"TOAD OF TOAD HALL."

Three act play, by A. A. Milne, presented, for the first time, at the Liverpool Playhouse, on Saturday, Dec. 21st.

Nurse	Mamie Hunt
Marigold	Katrina Kaufmann
The Mole	Alan Webb
The Water-Rat	Lloyd Pearson
Mr. Badger	Wyndham Goldie
Toad	Leslie Kyle
Alfred	Peter Mather
Back Legs of Alfred	Martin Hyde
Chief Weasel	Nelson Welch
Chief Stoat	John Guinness
Chief Ferret	John Robinson
First Field-Mouse	Sally Lockhart
Second Field-Mouse	Audrey Wilson
Third Field-Mouse	Nora Smith
Policeman	Herbert Bickerstaff
Gaoler	Basil Nairn
First Waitress	Carmen Sugars
Second Waitress	Dorothy Coutts Smith
Judge	James Harcourt
Mrs. Turkey	Lorraine Cromarty
Duck	Trevor Reid
Phoebe	Joan Harker
Washerwoman	Marjorie Fielding
The Bird Dancer	Christine Spencer
Mama Rabbit	Elizabeth Ripley
Harold Rabbit	Doris Forrest
Lucy Rabbit	Kathleen Boutcher
Fox	Jack Gratton
Barge-Woman	Pauline Lacey
The Silver Stoat	Mildred James
A Brave Young Weasel (Henry)	Gladys Thomas
A Foolish Ferret (James)	Kathleen Boutcher
First Sentry	George Saintsbury
Second Sentry	Geoffrey Bailey

This dramatisation from Mr. Kenneth Graham's classic, "The Wind in the Willows," makes a unique entertainment, which will undoubtedly please both young and old. The task of placing on the stage such fantastic creatures as the Mole, the Bat, the Badger and the Toad, without sacrificing some of the charm derivable from the book, would be indeed great, nevertheless Mr. A. A. Milne is to be warmly congratulated upon his highly-successful efforts in trying to reflect the spirit of the written word. For such a novel and beautiful show, Mr. William Armstrong, the theatre's producer, must be accorded much praise. Everything was presented in finished style, and, on the opening night, the whole performance ran with remarkable smoothness. Mr. H. Fraser-Simson supplied very appropriate music, and the whole of the scenery and costumes were designed by Mr. Philip Gough, the young Warrington (Lancashire) artist who has already some fine work to his credit.

The resident company showed wonderful versatility in adapting themselves to the difficult work of impersonating animals. Mr. Leslie Kyle's conceited Toad, with many amusing antics, was a sheer joy. Mr. Alan Webb gave to the character of Mole all the necessary lovableness and quiet modesty; the kindly-disposed Water Rat of Mr. Lloyd Pearson proved an excellent study, and Mr. Wyndham Goldie played Mr. Badger with an eye to detail. The make-up in each case was of a very finished and artistic character.

Other members of the company also afforded keen satisfaction with their work. Mr. James Harcourt made a very comical Judge, his humour being especially rich when dealing with the offending Toad; Miss Marjorie Fielding amused greatly as the Prison Washerwoman, and some outstanding characters were undertaken by Miss Pauline Lacey (Bargewoman), Miss Joan Harker (Gaoler's Daughter), John Guinness (Chief Stoat), Mr. Alfred Sangster (Usher), and Messrs. Peter Mather and Martin Hyde (who very capably formed the funny horse Alfred).

The play was received with enthusiasm, and at the close there were loud calls for the author and producer. There is no doubt that the run will be numbered among the successful Christmas "annuals" which have been given at this popular theatre.

MASKELYNE'S HOLIDAY PROGRAMME.

Maskelyne's Theatre has been called the Home of Mysteries on some occasions, but it could also be termed the Mecca of "the growing-up" school child, judging by the enthusiasm and crowded audiences last week. There were no doubts that the schools had broken up, and boys and girls and mothers and fathers found a programme which had a wide appeal for all. Mr. Jasper Maskelyne, whose smiling suavity will always make him popular, does some wonderful things. He turns a drawing of Venus into a statuette of the same lady, he ties and unties ropes, rings, mugs and a man with equal skill and dexterity. He produces silk handkerchiefs from nowhere at all, and then dyes them all colours in the twinkling of an eye. A fair lady and a wrist watch disappear miraculously, and all the time he smiles and takes us into his confidence, and lastly he produces animals, possible and impossible, from what appeared to be an entirely empty representation of the Ark.

Mr. Finlay Dunn is called a piano comedian. Mr. Dunn is plump and very bald, but he has a marvellous sense of the ridiculous, and yet, when, for a few moments, he gave us an excerpt from the Hungarian Rhapsody, he proved himself a very able pianist. He gave a beautiful imitation of the opening chorus of an average musical comedy, which was, of course, incoherent and quite unintelligible; he played a penny-in-the-slot musical box, which out-Brightoned Brighton Pier, and he showed us what to expect when the "Reciter" gets up at the Christmas party and recites—very intense and dramatic, and, withal, extremely funny, and last he gave an imitation of a queue entertainer such as one sees outside a theatre.

Mr. Edward Victor, in a preliminary speech, was ready to prove that his medium, "Olga," was as adaptable a medium as that lady of the same name quoted by Rudi Schneider in his recent manifestations. Whatever the latter does, Mr. Victor's "Olga" also performs some really magical tricks. She is seated in a cabinet, a blind, pulled down, and a committee of two on the stage. With the blind down, and with no apparent aid, she produces yards of tulle, a bunch of flowers, a bottle of whisky, and, finally, effects her own disappearance. All both puzzling and thrilling.

Mr. Oswald Williams is a very old hand where magic is concerned, and he is partnered by that very charm-

(*Continued from column* 4).

ing member of a family of magicians, Miss Mary Maskelyne. He opened with quite a new experiment to us, that of the square peg. "Disappearing handkerchief," "Invisible Wine," "An amazing experiment in Telepathy" and "The Forks" are among his very clever magical problems, all put over with expert showmanship. Mr. Edward Victor is kept very busy, for besides presenting "Olga," the peerless prestidigitateur, gives some capital sleight of hand exhibitions, including thimbles and cards. His "hand-made" humour" is a very smart shadowgraph act, with some good topical work in it.

Clement Minns and Partner, described as the magical ventriloquists, have struck out on a line entirely their own, and they present an act which should do well. The dummy sitting by itself, without apparent human aid, talks, whilst Mr. Minns does some tricks, and altogether is one of the cleverest ventriloquial figures we have seen. There is some good comedy in this act, too, and the technique is excellent, the sobbing and crying particularly so. The Brothers Engelen are a smart comedy juggling, balancing and eccentric dancing act. The white partner does some good balancing, really excellent stuff. One trick of his is to lift a table full of articles up stairs which are balanced in the middle like a see-saw, and then down the other side. The black man does some funny juggling and some smart dancing. Altogether a very fine act. The whole programme is as bright and jolly as we have seen at Maskelyne's, and the writer's experience ranges over thirty years' shows at the old Egyptian hall and the present theatre, and Mr. George Facer should be kept very busy for some time to come. Mr. Oswald Williams is producer for Messrs. Maskelynes, Mr. Frank J. Mack stage manager, and Mr. Ferdinand Rees is musical director.

ACADEMIES AND SCHOOLS.

ROYAL ACADEMY OF MUSIC, YORK GATE, MARYLEBONE ROAD, LONDON, N.W.1.
Instituted 1822.
Incorporated by Royal Charter 1830.
Telephone: Welbeck 5461 (four lines).

Patrons:
HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
H.R.H. THE PRINCESS LOUISE (Duchess of Argyll).
President:
H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
Principal:
JOHN B. McEWEN, M.A., D.Mus., F.R.A.M., F.R.C.M.

LENT TERM, 1930.
BEGINS THURSDAY, 9TH JANUARY.

STUDENTS' ORCHESTRA.
Conducted by
SIR HENRY J. WOOD.
SPECIAL COURSES
for Conductors, Opera, Drama, Elocution, and Training of Teachers.
ENSEMBLE CLASSES.
SCHOLARSHIPS.
72 Scholarships and Exhibitions.
L.R.A.M. EXAMS.
during the Summer, Christmas, and Easter Vacations.
PROSPECTUSES, Entry Forms, etc., from
A. ALGER BELL, Secretary.

GUILDHALL SCHOOL OF MUSIC,
(Corporation of London),
Victoria Embankment, E.C.4.
Jubilee Celebration Year, 1930.
Principal:
Sir Landon Ronald, F.R.A.M., F.R.C.M., &c.

PRIVATE LESSONS in any single Musical Subject and STAGE TRAINING in Elocution, Gesture, Stage Dancing, Opera, Classes in Conducting, Fencing. Complete Musical Education at inclusive fees. £12 12s. and £14 14s. Opera Class Saturdays. Special Training Course for Teachers (approved by Teachers' Registration Council). New Students can commence at any time. Teachers specially prepared for the Certificates of the Association of Operatic Dancing of Gt. Britain and the Imperial Society of Dancing Teachers. Prospectus and Syllabus of Local Centres and Schools Examination (open to general public) free.
Spring Term begins Jan. 13.
Tele.: Central 4459 and City 5506.
H. SAXE WYNDHAM, Secretary.

TRINITY COLLEGE OF MUSIC, MANDEVILLE PLACE, MANCHESTER SQ., LONDON, W.1.
President:
The Rt. Hon. the EARL OF SHAFTESBURY, K.P., P.C., G.C.V.O., C.B.E.
Principal: E. STANLEY ROPER, M.A., Mus.B.
Controller of Examinations:
EDWARD D'EVRY, F.T.C.L., F.R.C.O.

The College provides INSTRUCTION and TRAINING in all Musical Subjects (Instrumental, Vocal and Theoretical) and Dramatic and Operatic Elocution. The Lessons are arranged to meet the convenience of both day and evening students. Entry may be made for any number of subjects—from one to the Full course. The College is open to beginners as well as to the more proficient student; pupils under 16 years of age are received for the Junior School at reduced fees.
Particulars of the Teaching Department, with list of professors, fees, scholarships, regulations, etc., and the syllabuses of the Diploma and Local Examinations, free on application to the undersigned.
C. N. H. RODWELL, Secretary.

ACADEMIES AND SCHOOLS.

ROYAL COLLEGE OF MUSIC (Incorporated by Royal Charter, 1883), Prince Consort-road, South Kensington, S.W.
Patrons:
His Majesty the King.
Her Majesty the Queen.
President: H.R.H. The Prince of Wales, K.G. Director: Sir Hugh P. Allen, C.V.O., M.A., D.Mus., D.Litt. Hon. Secretary: George A. Macmillan, D.Litt. Claude Aveling, Registrar. Bursar: E. J. N. Polkinhorne, Hon. R.C.M.
Syllabus and Entry Forms can be obtained on application to the College.

THE FAY COMPTON STUDIO OF DRAMATIC ART,
28, Red Lion Square, Holborn.
My Studio is not one to which I have merely given my name, but one in which I am personally and vitally interested, and for which I have thought out a comprehensive scheme of stage training.
FAY COMPTON.
Every branch of Stage Training is included on the
COMPREHENSIVE TRAINING COURSE.
99% of the Students trained on this course are now fulfilling Professional Engagements.
HILARY SESSION commences Jan. 16th.
Applications for the remaining vacancies should be made immediately to: C.T.C. Sec., F.C.S.D.A. Offices, 29, Red Lion Square, Holborn.

THE BEN GREET ACADEMY OF ACTING, LTD., 3, Bedford-street, Strand. Temple Bar 1144. Full stage training. Private lessons. Principal: Lilian E. Simpson. New Term, Jan. 9th.

PROVINCIAL THEATRES.

PROVINCIAL ENTERTAINMENTS PROPRIETORS' & MANAGERS' ASSOCIATION.
Registered Office:
73, Bride-street, Manchester.
Telephone: 537 City.
Secretary: P. Percival.

FUNDS, ETC.

ANNUITIES. ANNUITIES.
ACTORS AND ACTRESSES
should make provision for
OLD AGE OR INCAPACITATION
by investing in the
ROYAL GENERAL THEATRICAL FUND,
which offers
GREATER ADVANTAGES
than can be obtained in any Insurance Office. Write for full particulars as to rules, subscriptions, etc. to
E. H. BULL, Secretary.
55 and 56, Goschen Buildings,
12 and 13, Henrietta-street,
Covent Garden, London, W.C.2.

"HAVEN OF REST"
for aged members of the Theatrical Profession.
DENVILLE HALL, NORTHWOOD.
Supported by voluntary contributions.
Address: 27, SOUTHAMPTON-ST., STRAND, W.C.2.

ACTORS' BENEVOLENT FUND,
8, ADAM-ST., STRAND, W.C.2.
W. G. Gray, Secretary.

THE ACTORS' ORPHANAGE,
8, Adam-street, Adelphi, W.C.2.
ANSLOW J. AUSTIN, Hon. Secretary.

Coventry
Shoe Co., Ltd.

Under the Direction of
AUSTEN TEMPLE.

AUSTEN TEMPLE, late of the profession, is always pleased to see Performers, Managers and Agents, and to superintend when they are being fitted, to see that they obtain Best Value with Maximum Comfort at the Lowest Prices.

The Address is:
23, COVENTRY ST., W.1.
Opposite Lyons' Corner House, Piccadilly Circus

A. E. Hunt, *General Manager*

Greetings

TO our many good friends in the Profession we offer our very best wishes for a really prosperous New Year. We take this opportunity of thanking those clients who have so enthusiastically complimented us upon our work in 1929. We shall make every effort to render even better service in 1930.

And may it prove a good year for us all!

The CHEMICAL Cleaning & Dyeing COMPANY
386 ARGYLL ST OXFORD CIRCUS LONDON. W.1.
Pioneers of Theatrical Between-Performance Cleaning

When slumber will not come at night
a cup of cocoa puts you right.

BOURNVILLE COCOA

MADE BY CADBURY IN THE FACTORY IN A GARDEN.

¼ lb. Tin 6½d. ½ lb. Tin 1/- 1 lb. Tin 2/-

Established THE ERA 1837

Edited by G. W. BISHOP.

Wires: "The Era," Rand, London. 'Phones: Temple Bar 6234-6235.

WEDNESDAY, JANUARY 1, 1930.

THE THEATRICAL YEAR IN RETROSPECT.

A Fine Recovery.

THE theatrical year which has just closed was a remarkable one in several respects. It began in an atmosphere of almost unprecedented gloom, and ended with the spirit of hopeful optimism more strongly in the ascendant than it has been for a long time past. It will be recalled that the early part of the year 1929 found the theatre passing through the most trying and depressing times. The prolonged serious illness of His Majesty the King was casting a dark shadow over all loyal subjects; a persistent spell of unusually cold weather was making most people disinclined to venture out at night; and those who were brave enough to leave their own firesides were confining their attention to the newly-found and much-boomed talking pictures. Those were anxious days indeed for all of us who had the welfare of the theatre at heart; and it was not altogether surprising that out of the situation was bred a certain amount of panic and confusion. It was widely and frequently predicted that the theatre was dying, and the pessimists received fresh recruits to their ranks every time it was announced that this actor or that producer had gone over to the "talkies." We need hardly remind our readers that "The Era," even when the fortunes of the theatre were at their lowest ebb, looked confidently for a turn of the tide. And we have not been disappointed. To-day the drama's prospects are of the brightest. The King, happily restored to health, is once more a frequent attendant at the play; and the general public is showing that its attachment for its old love, the theatre, is as strong as ever it was.

Perhaps the most marked feature of the past year was the decline of the foreign influence on our stage. British playwrights are supreme on their native soil; and, a remarkable thing when we remember the position two years ago, British composers, and libretto and lyric writers are once more being given a proper chance in the field of musical comedy. First of the legitimate successes, we must mention the phenomenal "Journey's End." This fine and simple play has made theatrical history. Its appeal is not to any one class or nation, but is universal; and no play has done better service in explaining us abroad, and helping understanding and peace between the nations. Mr. Shaw has proved with "The Apple Cart" that his mind remains alert and young, and his power of provoking thought and laughter is as pronounced as ever. Mr. Galsworthy has not been so fortunate in his offerings; but "Exiled" and "The Roof," though critically received, showed that this writer is keeping pace with contemporary problems. Other established authors who were unlucky were Mr. A. A. Milne with "The Ivory Door," and Mr. Alfred Sutro with "Living Together." It is pleasant to be able to record that a number of promising new playwrights have come forward. Mr. Patrick Hamilton's "Rope" was a fine achievement, Mr. Frank Vosper's "Murder on the Second Floor" and "People Like Us" were more than promising efforts, "The Matriarch," Miss G. B. Stern's dramatisation of one of her novels, was a clever piece of condensation, Mr. Beverley Nichols's play, "The Stag," although a failure, gave promise of better things, and Mr. Ernest Raymond's "The Berg" had considerable merit. Captain Reginald Berkeley's "The Lady With a Lamp," was one of the most distinguished plays of the year, and of the crop of still flourishing successes which started their careers in the late summer and early autumn are "The Middle Watch," "Jew Süss," "The First Mrs. Fraser," and "The Calendar." And a successful farce at the Aldwych is so much in the natural course of things that one almost forgets to mention "A Cup of Kindness."

Britain's Supremacy.

TURNING to the musical shows, we find "Mr. Cinders," "Love Lies," "Bitter-Sweet," and "The House That Jack Built," all home-made products, are the outstanding triumphs. American supremacy would seem to have ended here. We will pass over the great number of American productions which failed, and recall with gratitude the delicious and successful "Caprice," and, of course, "Porgy," which deserved a warmer welcome. To conclude, we may congratulate ourselves that so far as the drama is concerned, we have become the chief exporting centre of the world. English plays are extremely popular on the Continent; no fewer than nineteen of them having been produced in Germany alone during the last year. And we have previously in these columns dwelt at length on the successes our dramatists and players have achieved in America. We look confidently to the year 1930.

INTERVIEW.

THE PANTOMIME DAME OF TO-DAY

A TALK WITH MR. G. S. MELVIN.

The Pantomime Dame of to-day is very different from her former self. She has risen considerably in the social scale.

We remember the Dame of other years as the embodiment of all the mother-in-law jokes in the world. She was a formidable old lady in a bonnet and cape who always carried a badly-rolled umbrella which invariably tripped her up on her first entrance, and which was used later with resounding effect on the backs of the unfortunate males who chanced to get in her way. The personal habits of the old soul, we regret to recall, were never above suspicion. Her crimson face and carmine nose pointed to a certain intimacy with the gin bottle; her tongue was sharp and vulgar; and she was given to sudden and surprising exhibitions of flannel under-clothes. In fact, she was *common;* the sort of person who would ruin any really refined party. And I must admit that, although I always enjoyed her antics enormously and missed her when she was not on the stage, it was ever a mystery to me how the other gorgeous figures in the pantomime tolerated her presence in their select company. Aladdin, for instance, that magnificent youth, resplendent in coloured tights and glittering jewels, never seemed one little bit ashamed of, or put out by, his disgraceful old mother, Widow Twankey. He remained a loving, dutiful son to her, no matter how low she sank. Snobbery, it appeared, was non-existent in the happy pantomime world.

MR. G. S. MELVIN.

A New Kind of Dame.

And now I want you to compare the Pantomime Dame of other days with the exquisite *soignée* creature whose picture adorns the centre of this page. Here we have the type of person whom Mr. G. S. Melvin, as the Queen in "The Sleeping Beauty," is presenting to the patrons of Drury Lane this Christmas season. And did you ever see such elegance, such perfect poise? What a difference from the old order of things!

I had a talk with Mr. Melvin in his dressing-room one day recently, and he agreed with me that he was portraying a new kind of Dame.

"What a pity you weren't here last night," he said. "I was fitting on the dress I wear in the finale. It's a wonderful affair, right up to the fashion; perhaps I ought to say it is ahead of the fashion."

A Fair Selection.

I was disappointed that I had missed seeing the marvellous creation at close quarters; the mere description of it quite took my breath away. To console me, Mr. Melvin showed me some photographs of himself in various disguises. I gazed at a haughty Spanish lady with flashing black eyes and an enormous comb in her hair; a determined tennis champion with a racquet and a professional-looking *bandeau* round her head; a dapper and capable Girl Guide; and several studies of Eton-cropped ladies in very French evening gowns and very English tailor-mades. A varied selection, certainly. But in one detail they were nearly all alike: most of them had well-bred, one might almost say supercilious, faces. They reminded me of the ladies who stare disdainfully at one from the pages of illustrated society journals.

"Do you find dressing and making-up for these different rôles tiring?" I asked.

Searching for Types.

"It's not so bad," was the reply, "although, naturally, there's a lot of hard work attached. For instance, I've got fourteen make-ups in this show. We play twice daily, so that makes twenty-eight between the time I get up in the morning and go to bed at night. But it's not that I mind, it is the searching for new types and material that is difficult. I always endeavour to keep my stuff fresh, and I work it up myself."

"I suppose you are always on the look-out for new subjects," I said.

"But of course. The public expects something new all the time. And wherever I may be I am constantly studying the manners of people who strike me as being funny or unusual. The impersonation I am doing in the pantomime this year is that of a woman who, no longer young, attempts to keep in the vanguard of youth. She diets, she does exercises, she dresses like a girl in her 'teens: she talks the latest slang, does all the newest dances, and you'll find her wherever the young people congregate. She tries to drag her husband along with her, too. He's the old-fashioned sort; likes a quiet life. But she won't hear of him stagnating, so the poor fellow has to run behind her, making a pretence of joining in the game. And, of course, he comes an awful cropper every now and then."

"Do women enjoy your caricatures of their sex?"

The Women and Children.

"More than the men, if anything. Do something extravagant, give a flourish with your skirts, and whoops, they are all shrieking with delight. You understand, of course, that I don't intend my portraits to be unkind. I've nothing but respect for the grandmother who, ignoring Father Time, contrives to get the best out of life. I think the modern woman is a great deal more sensible than her ancestors. In the old days when a woman reached the age of 35 she was finished. She would put on a white lace cap, as a sign that her youth was over and done with. But now a woman at 35 is just starting life.

"Naturally, I realise that a piece of straight characterisation, however well it may be done, isn't enough for the children," Mr. Melvin went on; "and children are an important item in a pantomime audience. For them you have to introduce sudden surprises, something startling to make them say 'Ooh, look what he's doing now!' Children all love the unconventional."

Wanted—a Wig.

"How was it you started playing Dame parts?" I asked.

"That is an amusing story," Mr. Melvin told me. "Some years ago I was playing a minor rôle in a pantomime up North. On a Saturday night the comedian playing Dame left the company, and I was asked to go on in his place. Of course, I hadn't the 'props.,' but they wore long skirts in those days which hid a multitude of imperfections and omissions, so it was comparatively easy to rig me up as the Widow Twankey (the piece was 'Aladdin') so far as the body and legs were concerned. But what about the head? For there wasn't a wig to be found. However, we'd all noticed that the wardrobe mistress wore a transformation—you know, a piece of false hair above the forehead—and I was told to go and ask her for the loan of it. Not a very pleasant mission, you can well imagine, and, of course, when I broached the subject to the lady, she pretended she didn't know what I was talking about. I pleaded, she prevaricated; time was getting short, and finally the only thing left to do was to snatch the decoration from her head and place it on mine. With the help of that and a bonnet I made myself look suitably feminine; but it was awkward going to the lady afterwards and returning her transformation. I think I'm right in saying she never spoke to me again.

A Dame's Beginning.

"That, though, wasn't a serious beginning at playing a Dame part. It was Mr. Philip Rodway, of the Theatre Royal, Birmingham, who, seeing me disguise myself and play a woman's rôle for five minutes, first realised that I had some talent in that direction. On the strength of that five minutes' work he engaged me at once to play 'Twankey' in one of his future productions."

"Who was your favourite of the old-time Dames?" was my final question.

"That's a difficult question to answer. If you mention one, you've got to mention the lot. However, I'll just say the one name—Dan Leno. Many's the time I, as a youngster, saw him at this very theatre. I never guessed then that I'd be here myself one day!"

R.C.

BY THE EDITOR.

At Drury Lane.

It was a wonderful audience at the Lane on the first night of the pantomime, and Julian Wylie struck a happy note as soon as the curtain rose by introducing the "immortals" in the harlequinade before, instead of after, the show. Several of the old pantomime favourites were present. I noticed Harry Randall, whose last appearance was at Drury Lane over twenty years ago, and Will Evans. "Sleeping Beauty" is a first-rate show, but it will be better when half-an-hour or so is taken out. It played for nearly four hours at the first performance.

* * *

The Ideal Theatre.

Drury Lane is my ideal theatre, and I cannot imagine anything more satisfactory. I get intense pleasure wandering about the wide foyers and up and down the splendid staircase. There is one thing I learned on the first night. A Masonic lodge is attached to the theatre and meets regularly in the spacious saloon on the dress-circle floor. The windows are masked and the whole place is transformed. That is the reason why the American organ stands in the directors' room at the end of the saloon.

* * *

On the Stage.

It was raining when we came out and there was the usual rush for taxi-cabs. However, I went round to congratulate Lilian Davies, and I was astonished to find, five minutes after the fall of the curtain, that the scenery had been cleared and the stage was quite empty. What a magnificent stage it is! Almost as big as the total space of some of the smaller theatres. The children in the company had just been released when I arrived and were excitedly picking up the spangles that had dropped from the costumes in the last scene. I went cautiously past the skeleton that figures in one of the scenes, and found my way to the principal boy's dressing-room. Several people were there before me, and Phil Lewis was busy dispensing hospitality.

* * *

A Splendid Boy.

When I congratulated Lilian Davies, she told me that she was very nervous at her first entrance, and after that she had had no time to think. There are numerous changes and each costume necessitates another pair of tights. I asked her if she had ever played a boy before, and she reminded me that her first success was in "Polly." Then her nephew arrived, a chubby youngster of about 14, who stood up in his excitement when she scaled the lofty battlements of the Castle. She made a splendid boy, he said, and secretly I think he envied the nightly fight with the demon king! It is quite a realistic affair, that fight on the castle wall, and Lilian Davies was afraid that she really hurt the actor who was her adversary!

* * *

Phyllis Bedells' Congratulations.

How little is known from the front of the troubles behind the stage. When Herman Finck arrived to offer his congratulations, there were apologies from the leading lady for coming in late in one of the songs. I am sure that nobody in the audience knew anything about it, or of the other mistakes they talked about. G. S. Melvin, who put in an appearance, also mentioned one or two things that went wrong. We knew nothing about them. I was glad to be able to congratulate Melvin on his delightful performance, and I met him "off" for the first time. It was also interesting to meet Phyllis Bedells, most charming of dancers, who was there to tell Lilian Davies how lovely she was. I hear, by the way, that the dress rehearsal did not finish until 4 o'clock that morning.

* * *

In the Interval.

During the interval, the talk was of Dan Leno and Herbert Campbell and the old-timers. One man thought that Leno was the funniest person he had ever seen, and the other said that the famous comedian never made him laugh at all. Curiously, one night last week, I went home with two friends—a well-known dramatic critic and his wife—for a drink after a play. A record of Dan Leno's was put on the gramophone and the critic sat and looked quite glum. His wife roared with merriment. I am afraid I was not very amused, but neither I nor my host remembered Leno whereas the hostess went year after year as a child to the Drury Lane pantomimes. A number of people had been to the Lyceum pantomime that afternoon and in the general opinion it was funnier than "The Sleeping Beauty." Everyone was enthusiastic about George Jackley's fine robust comicalities.

* * *

Dennis Neilson-Terry.

One afternoon last week, at the Duchess Theatre, I had a chat with Dennis Neilson-Terry between his matinée performance in "The Man at Six" and his evening appearance in "Typhoon." I asked him if playing two different parts in such contrasted plays wasn't very difficult, and his reply was: "Supposing you're a lawyer. In the morning, perhaps, you are dealing with a debts case; then in the afternoon you may be concentrating on a crime of passion. And because it is your job you pass quite easily from one to the other. Well, acting is my job. I have to get on with it, and there's no time to pause and think about difficulties or grumble at hard work. I've been on the stage twenty years now, for I started directly I left Charterhouse. My training, I think, has been pretty thorough, for I was with Barker, Tree, Benson and Miss Horniman; and I ought, therefore, to be able to tackle a variety of different parts. The one thing a young actor was taught in the old nurseries of acting was versatility."

* * *

Pit and Gallery.

Dennis Neilson-Terry is a strong supporter of the pit and gallery, and thinks that attempts to abolish them are mistakes. He told me that he considers the cheaper parts of the house are breeding grounds of young playgoers who later, as they become more prosperous, will patronise the more expensive seats. "Enthusiastic theatregoers will often tell you how, as youngsters, they saved their odd coppers for visits to the gallery. Those are the people we should encourage; it's simply too silly to drive them to the pictures. Here's another point: we actors know that the most friendly good-natured public is in the pit and gallery. They warm up the whole house with their enthusiasm. A cold, critical audience almost invariably begins to thaw from the back and the top."

* * *

A Terry's Dream.

I asked Dennis Neilson-Terry if he had any ideas for the future, and he replied that apart from saying that he was always looking out for decent plays, he preferred to keep his plans to himself for the time being. "Of course, my ideal and dream, a very nebulous one at the moment, I'm afraid, is to have a theatre of my own to do what I like with," he said. "I'd try to make it pay its way with commercial plays, and occasionally do something really worth while. I would attempt to build up a tradition, so that artistes from all over the world would come and play in my theatre and consider it an honour to be allowed to. Of course, I'm not pretending that this project of mine has reached any practical stage, but my hopes regarding it are sincere. After all, if anybody with Terry blood in him can't be sincere about the theatre, he can't be sincere about anything in the world."

* * *

"Drama" and the National Theatre.

The December issue of "Drama" was, I see, a special one devoted to the question of a National Theatre. Geoffrey Whitworth, the editor of the paper and secretary of the Drama League, describes it as "the League's willing contribution to the achievement of the common aim." A collection has been made and printed in the paper of the opinions of a number of influential people regarding the project of a National Theatre. I see that Henry Ainley writes: "I most heartily approve of your desire to obtain a National Theatre." Maurice Browne is very much to the point. He tersely says: "A National Theatre: 'Needed?'—Urgently. 'Why?'—We are a civilised nation." Writes J. B. Fagan: "Most certainly I approve the project of a National Theatre—State support and stage control." Aldous Huxley, Lord Dunsany, Ashley Dukes, Basil Dean and John Drinkwater are among the many other notable people who write in support of the scheme. It is an imposing symposium. The next number of "Drama" will contain a sonnet. "For a National Theatre," specially written by Dr. Alfred Perceval Graves.

* * *

Shaw at Popular Prices.

Charles Macdona told me last week that his experiment of presenting Shaw's plays at the Court Theatre was made with a view to tapping that enormous public whose appetite for the English master-dramatist's work was never satisfied owing to the high cost of theatre-going. Macdona has done really wonderful work as a Shavian impresario. "For three years," he says, "I have had two companies carrying Shaw's message, his rich common sense, his gift of criticism and laughter, to the British public. One of my companies toured all India and many of the bigger Far Eastern centres for nearly a year, and I had two South African seasons totalling a year and a half of work."

* * *

Amusing the Parents.

I am convinced that the Christmas revivals of such old favourites as "Charley's Aunt," "The Private Secretary" and "When Knights Were Bold" amuse the parents more than the children. The fathers have a sentimental attachment to the plays and enjoy the sensation of taking their children to see the pieces that amused them when they were young. The youngsters on the whole prefer a good crook play. I had an instance last week. A friend of mine, who is a fine Greek and Latin scholar and rarely goes to the theatre, took his boy of fourteen or so to see "Charley's Aunt." I looked into Daly's during the afternoon for a quarter-of-an-hour and found the parent—and not the boy—rocking with laughter at the delightful antics of Lord Fancourt Babberley at the tea-party. His son was amused—who could fail to be!—but he did not share his father's side-splitting hilarity. On the other hand, a half-an-hour later at the Criterion, I found two youths of sixteen or seventeen rocking with laughter at the sight of the Rev. Robert Spalding under the table in "The Private Secretary."

* * *

A Trifle "Carless."

In lighter vein! My young nephew brought me his school report for last term, and the usual tip was slipped into his hand. It was a very good report, but I noticed that his form-master stated that he must "overcome a tendency to occasional '*carlessness*.'" Perhaps he meant "careless," for only an American high school would blame a scholar for being without a car.

PROVINCIAL PANTOMIMES

"ALADDIN."

AT BIRMINGHAM.

"Aladdin," at the Alexandra Theatre, is no whit less picturesque and brilliant in its settings than one expects of the productions emanating from Mr. Leon Salberg. In colour schemes and splendour of the Orient, this particular story from "The Arabian Nights" is a feast in itself. The story is faithfully adhered to in essentials by Mr. Reg Cooper, and allows for the interpolation of various vaudeville items and fun without which no pantomime would be complete. The comedy element is mainly in the dialogue, its humour and comicalities dispensing with the more boisterous diversions of certain previous entertainments. It was a happy inspiration which led to the casting of Nadia and Vadim as the Genii of the Ring and the Slave of the Lamp. This circumstance allows of some appropriate classical dance posing, which is altogether graceful and accomplished, if not occasionally too daring for pantomime.

Of the dozen scenes, at least seven are worthy of note. A prologue enacted in the Sultan's wonderful palace shows us how the story was originally told by Scheherazade, and Miss Winnie Sloan gave a picturesque and well-spoken narrative. Good use is made of a lively chorus in a Pekin street, which, with its pagodas in the distance, is a delight to the eye. A pleasing sense of depth and long vistas mark the scenery, which is from the brushwork of Max Martin, G. Good and Reg Cooper. Imaginative conception enters into the approach to the magic cave, a huge limb of a tree trailed with tropical flora dividing the skyline, and being shaded in varicoloured lights. The cave itself becomes a place aglow with brilliants, and its denizens, in glittering array, made a memorable ensemble. Then the garden of Aladdin's palace presented another spacious and charming view, while the reception hall is architecturally composing with a golden tone predominating. The grand finale makes a fittingly bright and dazzling scene, and once again the Alexandra maintains its reputation for the charming robes of its principal boy and girl, who, incidentally, make love in a laundry and wherever they are able.

Miss Maudie Olmar, as Aladdin, imparts the right air of vivacity and cheerfulness to that rôle. To a bright personality she adds an ability to sing crisply, and makes a hit by keeping a youthful presentation throughout. "Singin' in the Rain," "Wait a Minute," "Let Me Dream," and the duet, "This is Heaven," were among her best efforts. As the Princess (loved by Aladdin, of course), Miss Violette Deane makes an engagingly demure principal girl, who sings sweetly and speaks well. Happily, she is far from a "sugar baby" girl, and looks a beautiful Princess. Mr. Alec Johnstone appears as a first-rate Emperor, and in the best concerted item shows himself the possessor of a tuneful voice. Miss Edith Athey, as the tittering Empress, has two or three songs, which she interprets with the feeling one expects of a recognised vocalist.

The Abanazar of Mon. Yves Renaud has the real dramatic atmosphere, although one could not always catch his words; and Mr. Victor Fairley (again stage manager) portrays the rôle of Vizier with becoming seriousness. Carr and Cunard, the music-hall pair of dance comedians, as almost silently comic policemen and soldiers, are entertaining; their costumes and simultaneously eccentric measures being most diverting. Another pair, the Terry Sisters, present a liveliness which is good to see, in both dance and song.

No stranger as the Alexandra, Mr. Billy Danvers, as Samee-Sam (Widow Twankey's laundry-boy), proves himself a missionary of smiling mirth and amusing nonsensical fun. His second song, a burlesque medley, is snappily rendered and a cleverly effective effort; while his other humorous lyric, "Nobody Knows," obtains vociferous support from the audience. Mr. Albert Le Fre, as a very real Widow Twankey, in make-up and manner, does similar business with his chorus song; and the principal boy follows successfully on the same lines. Mr. Le Fre joins with Billy Danvers in guying a sentimental song and burlesquing a classical dance, and gave a quietly sound performance. The pantomime was again produced by Mr. David Cochran (the Alexandra musical director), and the widely diversified costumes were also the combined design of that gentleman and of Alias Griscolo, while some sprightly music should likewise be attributed to Mr. Cochran. Scenery, dressing and wholesome fun are admirably co-ordinated, and the Lehmiski Girls and Alexandra Juveniles, forming the chorus, put in some capital evolutions in the ensembles.

"ALADDIN."

AT BRIGHTON.

One of the best pantomimes seen in Brighton for some time is "Aladdin" at the West Pier Theatre. The book is by Mr. Wally Beadle, who plays the part of Widow Twankey, and the most tuneful and impressive music is entirely by Rowando, picturesquely beautiful scenery has been specially painted for production by Berre and Browne Hastings, while the brilliant dresses, which lend colour and enchantment to the story told in eleven magnificent scenes, are by Clarkson and Madame Banks and Madame Jeane Paris. The famous tale of the magic lamp is told in original fashion. It starts in Abanazar's Den in Africa, afterwards flitting to China, with all the pomp and circumstance of the city of Pekin and fairy-like environments of the Emperor's garden. Outside the famous Cave and Inside the Cave are gems of beauty, and Abanazar's Palace, and Aladdin's Pagoda are gorgeous representations of what one is led to imagine is the setting of the celebrated fantasy.

Of the artists, the selection is particularly good. It would be difficult to imagine a more ludicrous dame than Mr. Wally Beadle, and there were screams of delight at his whimsical "bits," with which the play abounds. Specially good in their various roles are Mr. Billy Sutton as the Vizier and Mr. Ernest Hinton, as Abanazar, the latter putting a touch of pathos and dramatic power into his work, while the former is one of the laughter-makers of the show. His endless amusing patter and his funny scenes with the dame produced some of the brightest moments of the play.

Of splendid operatic quality is the voice of Mr. David Grundy as the Slave of the Ring and his singing of a specially-composed number and also "Let Me Like A Soldier Fall" brought him well-deserved recalls. Miss Norma Dare made a dashing Aladdin. Her dancing is notably clever and her singing of the taking, catchy sort, admirable for the part she portrays. Amongst songs which called her back again and again were "I'm Perfectly Satisfied," and with the Princess, Miss Gladys Hayes, who owns a charmingly modulated voice, she gave an excellent duet, "My Ideal." Miss Hayes was most successful with her solo vocal numbers, amongst them being "Painting The Clouds With Sunshine" and "Evening Shadows." Mr. Wally Beadle made a great hit with "A Pat On The Back" and "That's How I Like It," while Mr. Billy Sutton delighted the audience with "I'm Not All There" and "Who'd Have Thought It?" Mr. Seth Hughes, as the Emperor, gave a striking rendering of "The Rebel," and Mr. Ernest Hinton, as Abanazar was extremely successful with "The Power Of Love," into which he threw fine dramatic intensity, and into the song "A King For A Day." Another brisk vocal number came from Aladdin, "Reaching For Someone," while Pekoe, Miss Doris Hurley, did well with "Sunshine Has Gone Out Of Life," which well suited her rich contralto voice. Other first-rate vocal items were an operatic quartette from "Rigoletto." Rolando's Chinese Syncopators, a speciality medley, Lance O'Dare and Nelly St. Denise, were very entertaining, and the Eight Merita Girls proved capital dancers. The Intara Duo, who took the part of the two policemen, were most humorous. The very accomplished premiere danseuse was Miss Vera Russell.

"MOTHER GOOSE."

AT BRISTOL.

The pantomime, "Mother Goose," was produced by Mr. Will Parkin on Boxing Day at the Theatre Royal, Bristol. It is in ten scenes, and it is beautifully dressed and adequately staged. The story of "Mother Goose" is adhered to, but, as in every other pantomime, liberties are taken with it. The first performance went with an extraordinary swing, the audience showing great appreciation throughout. There is plenty of good entertainment, attractive scenery, excellent dancing, capital songs and charming dresses. The principal scenes are in the Golden Hall, the Magic Pool, and the Palace. Miss Rene Roy, as Colin, was unfortunately taken with illness, and her part was ably performed by her understudy, Miss Blanche Wakowskra, who did remarkably well. Robb Currie, as Mother Goose, received a great welcome and proved a warm favourite. Joe Arthur, as the Golden Goose, gained great applause for his impersonation. George Baines, as the Mayor, creates much mirth in all he does, more especially when he is associated with Rob Currie. Fred Hugh as Jack, and Valerie Roy as Jill, render a good account of themselves. Tom Royston, as King Pantomime, and J. E. Dellacy, the demon Discontent, both work well. Miss Peggy Marlow as Fairy Contentment, Miss Joan Fuller as Spirit of Wisdom, filled their roles with great credit. The Les Paulettes, the Mayor's handymen, do a very clever turn which earns great applause. Arthur and Hind contribute ably to the pantomime. Attractive specialities are presented by Madame Ketta and her ballet of dancers, which prove a great feature of the show.

"THE QUEEN OF HEARTS."

AT BRISTOL.

The management of the Prince's Theatre opened the pantomime season on Monday evening, December 23rd, with a gorgeous presentation of "The Queen of Hearts." The story opens at Cardland Castle, and the plot is weaved round a pack of cards brought to life for fifty-two weeks, at the end of which time the joker appears and taunts them as to the end of their existence, which is now approaching. He is then asked if he can lead them back to the pack, and, upon his doing so, the pack closes in on him, so that for evermore the cards become mortals. The pantomime comprises eleven fine scenes, chief among which are Cardland, The Queen's Parlour, The Pageant of Seasons, and The Carnival. The dresses are rich in colour and design and harmonise with the settings of the different scenes. In the Cardland Castle scene a game of whist is played with human cards, the players being the King and Queen of Hearts, each of whom hold a hand and play a dummy. This is indeed a really effective scene. The teller of the story is Bryn Glyn, who proves extremely good and who also opens with a good number in "When The Sergeant-Major's On Parade" with good effect. Olive Fox, as principal boy, proves very popular, and has a clear voice which enables her to be heard in all parts of the house. She sings a number of songs, and is concerned in a duo, "A Topper, A Bowler And A Cap."

Clarkson Rose, as the Queen of Hearts, carries much of the weight of the pantomime upon his shoulders, and nobly he responds. His sense of humour and mannerisms stamp him as a born comedian, and he soon became one of the great favourites of the show. He is ably assisted by Fred Wynne (Knave of Hearts) and Jack Lennol (King of Hearts). Miss Claire de la Grange, as the Gipsy Queen, figures prominently and scores quite a success. Sheila Dexter, Queen of the Snows, proves a clever speciality and acrobatic dancer, and the Sisters Kenealy win great applause with their dancing. The Vedras, as Dilly and Dally, are very clever acrobats, keeping the audience alive with their amusing antics. Athol Tier, as the Dasher, is an exceptionally clever dancer, and one would like to see more use made of him. All the other members of the cast took their respective parts in fine style.

The production is under the stage direction of Mr. Sidney Watson and the personal supervision of Mrs. Jas. Macready Chute and Mr. John Hart. Devised and written by Philip Rodway. Additional lyrics by Tom H. Townson. Music specially composed by Harry Rushworth, with additional numbers by Edwin Thornton.

"BO-PEEP."

AT COVENTRY.

Gar Kiddie produced his Old English pantomime, "Little Bo-Peep" at the Opera House, Coventry, on Boxing Day, and this bids fair to add materially to previous successes. Devised for twice-nightly production, the action, music and fun run in a steady, scintillating stream through eight artistic scenes. Of these, Dreamland in the Realms of Fairy Moonbeam constitutes a brilliant transformation, in which full advantage is taken of the up-to-date flood lighting effects now available here. The Fairy Glen of Falling Waters is another charming set, and the Grand Hall of the Castle makes an imposing picture in the finale. Nor Kiddie, as Sammy, is the life and soul of the humour, and has in Bert Brierley (the Baron) a clever feeder, while Oliver and Proctor (as Johnny Stout and Jimmy Green) add their quota, along with Bobbie Graham (Granny Brown). Oliver and Proctor have two good numbers in "There Ain't Many Babies About" and "The March Of The Chocolate Soldier." Bobbie Graham successfully features "Oh Ben, You Are Beginning Again" and the chorus song "What Are You Going To Do About Mary?" He is also associated with Bert Brierley in a smart burlesque on "Annie Laurie." Nor Kiddie makes a hit with his "Breakaway" number and also arouses much mirth with his broadcasting and bull-fighting specialities. Elsye Cubbin is a characteristic principal boy with a commanding figure and good voice, which is well heard in "The Gateway To The Desert" and "Tell Me More About Love." Cora Craven is a charming "Bo-Peep," and makes a pretty picture in the scene in which she is accompanied by four trained lambs. Her singing and dancing are both vivacious, her chief songs being "Come On, Baby" and "The Sun Is At My Window." Two newcomers from grand opera who materially add to the vocal side are Enid Birkenhead (Prima Donna, the O'Mara Opera Co.), who has opportunity for fine work as the Fairy Godmother, and Evan Jones (late of the Carl Rosa Opera Co.), whose deep, rich voice is well suited to his role of the Demon. Miss Birkenhead is delightful in "The Gateway Of The Nile," but scores her big success in "Lady Divine," sung in the transformation scene, where the song is accompanied by some sprightly dancing from Vera Watson (Columbine) and Gladys Williams (Harlequin). Evan Jones is heard to advantage with Lucretia Borgia, and the pair are associated in a fine rendering of the "Miserie" duet from "Il Trovatore." Numerous specialities include a baton-swinging and dancing number by the Oliver Proctor Four, and a clever dancing burlesque on Mendelssohn's "Spring Song" (with variations) by Nor Kiddie. The work of the chorus and fairy ballet attains a high standard, and the orchestra, under the direction of E. Crighton Brierley, does full justice to the tuneful music. This pantomime will run here for nine nights and seven matinées, after which a Northern tour will open at Oldham on January 6.

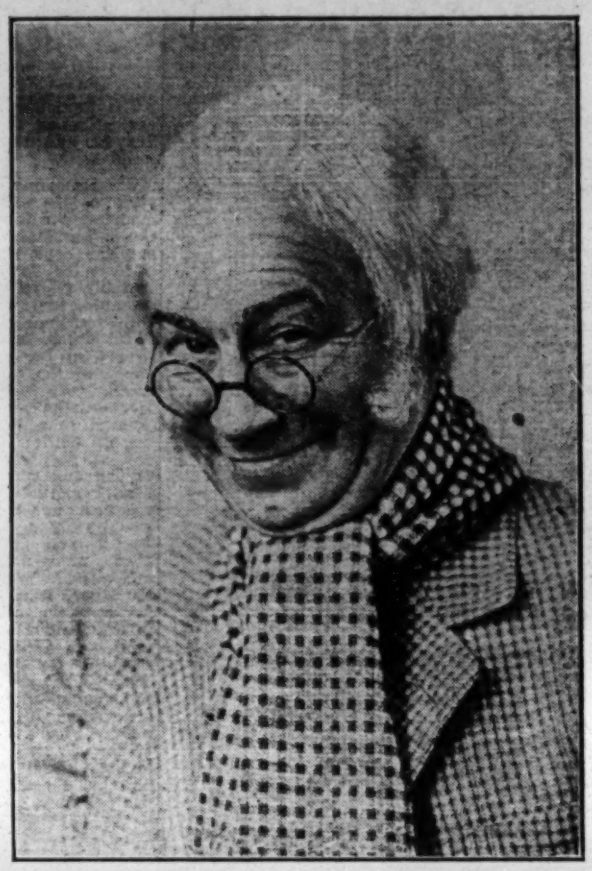
"ROBINSON CRUSOE."

AT DOVER.

"Robinson Crusoe" was produced at the King's Hall, Dover, on Boxing Day, by Mrs. Kimberley and Frank H. Fortescue. The well-known story is told in pleasing form. Careful attention has been paid to secure effective scenery and effects, with pleasing results. This is noticeable in the "Port of Hull" scene, "Robinson's Cave," "The Island Scene," and the "Palace Scene." The cast has been well chosen, and the comic element is well sustained. Interest, of course, centres round Robinson Crusoe, attractively and vivaciously impersonated by Joy Vane. She adds to her success with some effective vocalism; her numbers include "Pat on the Back," "Toytown Admiral," "I'm Perfectly Satisfied," and "Louise," a duet rendered with "Polly Perkins," with much acceptance. Kitty Gee as "Polly Perkins," submits her part with much taste, and she further delights with her well-rendered numbers, amongst which are "I'm Painting the Clouds With Sunshine" and "On the Nile," a feature of the production as a chorus ensemble, with strikingly pleasing electrical effects. Lily Fields must be congratulated as "Margery," and Winifred Hayden as the "Fairy Sunshine" submits a delightfully dainty part, and as a vocalist she enjoys well-deserved appreciation.

Chief contributor to the lighter vein is Arthur Turnbull, who, in the part of Billy Crusoe scores success with his numbers, which include "The Bull-fight," "Mary Ann! Oo! Oo! Oo!" He also sings in a duet (with Kitty Gee) "Don't Be So Unkind." As "Mrs. Crusoe" Dan Eden is mirth-provoking. His humour is spontaneous, which makes it more effective. His numbers are "A Nice How-do-ye-do" and "Any Old Man Will Do." E. Bradley Williams scores with good effect in the part of "Will Atkins," the villain; and The Two Vancleefs as the "Bo'sun" and "Mate," also add to the fun. As the "Cannibal King," John Morris provides a powerful and commanding part, and his rendering of "In the Congo" gives added pleasure to his effort. Others in the cast include W. C. Barnes as "Man Friday," and Bert Ray as the "Cannibal Cook." Specialities are contributed by Morris and Vane; The Vancleefs (in an acrobatic act), W. C. Barnes (in a juggling act), and the Eight Little Sunrays (dancers). The dances and ensembles are executed with much taste, and the choruses are well rendered under the conductorship of George E. Pratt.

GREETINGS from



HARRY GORDON
OF INVERSNECKY
A Majestic Success
as "THE QUEEN"
at THE KING'S
In Julian Wylie's first Edinburgh Pantomime Triumph— "THE QUEEN OF HEARTS"
NO VACANCIES IN 1930
Direction - - - - E. EDELSTEN

MOSS' EMPIRES LTD.
Head Office: CRANBOURN MANSIONS
CRANBOURN STREET - - W.C.2
'Grams: "Twigsome," Westrand, London
Managing Director - - - - R. H. GILLESPIE

LONDON HIPPODROME
VICTORIA PALACE
FINSBURY PARK EMPIRE
NEW CROSS EMPIRE
STRATFORD EMPIRE
SOUTHAMPTON EMPIRE
LIVERPOOL EMPIRE
CARDIFF EMPIRE
SWANSEA EMPIRE
NEWPORT EMPIRE
NEWCASTLE EMPIRE
SHEFFIELD EMPIRE
EDINBURGH EMPIRE
GLASGOW EMPIRE
NOTTINGHAM EMPIRE
LEEDS EMPIRE
BIRMINGHAM EMPIRE
PRESTON EMPIRE
GLASGOW ALHAMBRA
BRADFORD ALHAMBRA
GRAND THEATRE, BIRMINGHAM
GRAND THEATRE, HANLEY
PALACE THEATRE, MANCHESTER
PALACE THEATRE, HULL
PALACE THEATRE, SALFORD
KING'S THEATRE, SOUTHSEA
THEATRE ROYAL, NOTTINGHAM
THEATRE ROYAL, BIRMINGHAM

HARRY GUNN

Adds a NEW "WINNER" to His REPERTOIRE

"BLIND MAN'S BLUFF"

A CLASSIC.

(1). "THE WEDDING."
(2). "SEASIDE SILHOUETTE."
(3). "THE CHRISTENING."
(4). "BLIND MAN'S BLUFF."

Dec. 30—THE BEDFORD.
Jan. 6—NEW CROSS EMPIRE.

Direction - - - - REEVES & LAMPORT.

'Phone:—WALTHAMSTOW 0272.

New Year Greetings to Everyone.

[*Photo: Fielding.*

Season's Compliments to All Friends at Home and Abroad from

HARRY and MARJORIE RISTORI and BABY JUNE

At Present South African Tour. American Season Next Year.

Agents - - - - *Reeves & Lamport*

P.A., 117, Sudbourne Road, Brixton, S.W.
Phone: Brixton 5062.

PROVINCIAL PANTOMIMES

"JINGLING GEORDIE" or "LET GLASGOW FLOURISH"

AT GLASGOW.

For their fiftieth or jubilee pantomime the Royal Princess's Theatre have once again broken fresh ground by departing from the usual round of fairy tales, and inventing an entirely new and original pantomime. The original "Jingling Geordie" was, of course, George Heriot, the rich philanthropist of Edinburgh, and intimate friend of King James VI. of Scotland and I. of Great Britain at the union of the Crowns. Not that historical accuracy worries the producers of Princess's pantomime in the slightest degree, their desire being merely to provide amusement for the thousands of patrons who will crowd the theatre from now until probably the end of April. The plot of the new pantomime only requires a word or two. There is the usual impecunious Baron, his lovely adopted daughter Primrose, loved by Colin, the Squire's son. Then the Baron's own daughter is a sharp-tongued Scotswoman named Martha, whose mission in life seems to be to act as foil to Jingling Geordie, who in this story is the village worthy.

The scenery of the pantomime, by the Princess's resident scene artist, J. C. Bouter, and Edwin Griffiths, is on an ambitious scale. Opening with an original scene, the outside of the Princess's Theatre, Glasgow, in which the various artistes are introduced to the audience, we get a fine set, the Wood and Enchanted Well. Later comes a view of the "Comet," Europe's first steamship. We are then transported to Glasgow 100 years ago, a pictorial reminder of the days that were.

There is also a pictorial reproduction of the Willow Pattern Plate, which leads us up to the big scene of the first half of the pantomime, the Palace of Lanterns. The second half of the pantomime opens with a fanciful view of the Russo-China Frontier, where some funny business is introduced with the smuggling of dope across the frontier. Two good pictures are the Municipal Buildings, Glasgow, and a bird's-eye view of Present-Day Glasgow, which leads up to the Beauty Parlour, where a lot of humorous incidents are introduced. After a very comic scene, Anybody's Uncle, in which the funny side of pawnshop life is divulged, we reach the grandest scene of all, the Palace of Achievement, in which the scenic artists have surpassed themselves, ably assisted by the electricians of the theatre.

Of the company presenting the pantomime it is a pleasure to speak. Though in the first scene, they are all formally introduced to the audience, this was really unnecessary for most of them were already well known here, some of them having been for six consecutive seasons at the Princess's. Mr. George West, as Jingling Geordie, is a comedian of great resource, of whom it might be truthfully said "age cannot wither him or custom stale his infinite variety." He keeps the fun going every moment of the evening, and has a fresh bit of humour for every scene. The principal boy and girl, Miss Victoria Carmen as Colin, and Miss Molly Milne as Primrose are once again charming in their parts, and sing and dance with evident enjoyment to themselves as well as to the audience. They have made an excellent selection of all the newest songs, and Miss Carmen's "Let me dream in your arms again" is certain to be a prime favourite. The second boy and girl, Dick and Dolly, are played by the Sisters Thomson, who are already established favourites here, and in song and dance capture the audience all through the evening. Their most popular song was "Far too young to be careful." Miss Nellie Forbes as Martha is a comedienne of originality and ripe humour, as was especially evident in the pawn-shop scene. Mr. John F. Traynor plays the Baron with his accustomed ability and versatility, and is especially valuable when a character part is required. The acting of Miss Rena Ellison as Fairy Brilliant is particularly pleasing, and the opposite part of the evil Spirit of the Well is made a careful study by Mr. Archie Morton. The Princess's is always lucky in its "useful" people, who can be singers, dancers or comedians as occasion requires, and this year's team is exceptionally good, and includes Messrs. Barrie and Ross, Jack E. Raymond, and Billy Morton. Mr. Robert M'Leod conducted with marked ability. At the conclusion of the pantomime, Mr. Harry McKelvie received a very loud and hearty "Yes" in response to his question, "Have we pleased you with our panto?" and after short speeches from Mr. George West and Miss Victoria Carmen, the jubilee pantomime at this house was successfully launched.

Earlier in this veracious chronicle we should have mentioned that the secondary title of this pantomime, besides being the motto on Glasgow's coat-of-arms, is the title of a pantomime of the same name, produced in Glasgow, sixty years ago. In the present production effective use is made of a song from that panto, dealing with the city coat-of-arms:—

"Here's to the Bell, and the Bird as well,
And here's to the bonnie green Tree,
The Fish and the Ring,
Their praises we'll sing,
Let Glasgow Flourish, say we."

"ALADDIN."

AT HULL.

Mr. Fred Clements, the well-known producer, and Mr. William Morton, the veteran Hull theatre proprietor, are to be congratulated heartily on the fine pantomime "Aladdin," which they are presenting at the Grand Theatre here. This is Mr. Fred Clements' 34th pantomime at Hull, and it is even more excellent and complete than its predecessors. The Book is by Mr. Clements and the music by Mr. Dudley Powell. Mr. Clements is personally supervising the production, which is under the stage management of Mr. Jack Whiteside. Unlike some pantomimes, this "Aladdin" preserves a connected story from beginning to end, and the producer has skilfully interwoven a fund of delightful humour, exhilarating music and charming scenes with the plot. Miss Mabel Hind is a charming "Aladdin." She is, of course, really Mrs. Clements, and the successful presentation of the part owes much to her. She is making a great hit with her songs, "In the Rain," "Let Me Dream In Your Arms Again," and "Get Up Nice and Early in the Morning." The latter goes with a rare swing. Mr. Fred Hutchings is the Widow Twankey. His antics create hilarious laughter, and there is no greater hit than his song "What Should We Do Without Gravy?" As Abanezar, the magician of the East, Ernie Moss is the mystic of the story type, and his singing of "My Wife Is On a Diet" is taken up in irresistible fashion. Miss Eve Benson, as the Princess Badroulbadour has a captivating style which enhances her singing of such charming numbers as "This Is Heaven" and "Painting the Skies With Sunshine." Will Harris plays Wishee Washee, foreman of the laundry. Others in the cast are Fred Clifford (Might-Ti-Hi), Doll Dee (Pekoe), Prue Ayrton (So Shi), Dodo Holman (Electra), Trevor Evans (Karsarac), and Zenora (Widow Twankey's Cat). Special turns are given by the Valdo Brothers (eccentric comedians, in a comedy motor 'bus speciality), the Twelve Columbines (juvenile singers and dancers), and Lily Bell's eight Videos (acrobatic dancers). The orchestra is under the direction of Mr. W. Hastings Mann. Some fine scenes have been arranged. Among those worthy of special mention are the cave scene and the willow pattern employed for the wedding of Aladdin. One of the surprise events of the pantomime is the kitchen scene, in which bags of gold are turned into a kitchen stove with the ingredients of a rich meal being cooked upon it.

"MOTHER HUBBARD."

AT KEIGHLEY.

The Hippodrome management have provided seasonable entertainment for Christmas week, when William De Lacy produced "Mother Hubbard." A real fairy story runs through the show, and we get traditional pantomime fairies and demons scheming to thwart each other, and of course, everything ends happily in the triumph of good over evil. A happy band of comedians provide plenty of hearty laughs, and as of yore the principal boy and principal girl have their little romance, which ends happily in the accepted manner. William De Lacy himself appears as the Baron, and Amy Osborne plays the title role of Mother Hubbard. This couple need no introduction to local playgoers, having both appeared in previous productions here. Silly Billy is pourtrayed by George Bolton, an excellent comedian and no better choice could have been made for this important comedy part. No pantomime would be complete without the Broker's Men. In the hands of Ed. E. Lee and Jim Crasey, they prove themselves to be knockabout comedians of no mean order. Towser the Dog delights the younger members of the audience with his antics. Nita Desmond is a dashing principal boy, and is partnered by May Mae, a charming principal girl. The Sisters Louise are the second boy and girl. Stella Ulmar plays the part of the Fairy Queen, and Charles Wane is the Mali-violent Wizard Malice.

Special ties are introduced in various parts of the show by the The Pola Fayme Girls, a troupe of dancers who excel in team work and acrobatic dancing. The Sisters Louise are specially accomplished toe dancers. Charles Edwardus, contortionist, deserves praise for his daring feats, Ed. E. Lee and Jim Crasey, Amy Osborne and George Bolton, in their flag-day skit is the best comedy scene in the pantomime, the house simply rocking with laughter at the various methods put forth to sell their emblems. The chorus has been ably trained and assists the principals in their various numbers. The best of these sung in the show are "Over the Hill" and "Lonesome Doll" sung by Miss Desmond, while others worthy of mention are sung by Miss Mae, "When Dreams Come True" and "Perfectly Satisfied." The comedy number, "On Her Doorstep Last Night," sung by Mr. George Bolton, brought down the house. From a spectacular point of view, the pantomime is as lavish and artistic as any seen at this theatre for a long time, "The Village of Phansie," "Dreamland," "The Palace Court" and "Carnival" being scenes which are a real asset to the production.

"ROBINSON CRUSOE."

AT TORQUAY

Mr. Percy Holman, producer of many successful revues, has scored a signal triumph in the presentation of the pantomime "Robinson Crusoe" at the Royal Theatre, Torquay. The first performance at the matinée on Boxing Day drew a crowded house, and from then until well into the week every seat was booked.

Miss Doreen Graham has already amply justified her choice as principal boy. She is the ideal type—handsome, winsome and gladsome, with, moreover, a winning personality and a marked capacity for leadership in the chorus-assisted numbers. Miss Barbara Stone is a sweet Polly Perkins. She has a captivating charm and is one of the daintiest of dancers.

Miss May Royal quickly caught on as Mrs. Crusoe, and bids fair to maintain her popularity during the run of the show. She is a favourite with Torquay audiences. The accomplished comedienne is well supported by Al Doran (Billy Crusoe), Clifford Atkinson (Davy Jones), Louis Roberts (Will Atkins), Phil Kaufman (Man Friday) and J. H. Gordon (King Hohio).

Miss Marjorie Ingham is a sweet-voiced Good Fairy, and Miss Anna Ray a bewitching Princess Sesame.

The show is strong is specialities, which include Roelgin's Educated Cockatoos, the Ringle Brothers, comedy jugglers, the Twelve Magic Ray Girls, and, of course, numbers by the principals in the play proper.

JENNY HOWARD

A Decided Success as
PRINCIPAL BOY
Wylie & Tate's Pantomime,
KING'S THEATRE
EDINBURGH.

RE-OPENING IN VAUDEVILLE
FEBRUARY 3rd AT THE
EMPIRE —— HOLBORN

Arrangements Complete for 1930.

Business Manager:
JOE SHOEBRIDGE, FOSTER'S AGENCY.

Wishing All Our Friends
—A Happy New Year—

NAT MILLS & BOBBIE

"THE RARE PAIR"

1929-30:
PANTOMIME SEASON
THEATRE ROYAL, GLASGOW.

Many thanks to Sir OSWALD STOLL, VAL PARNELL and HENRY SHEREK for WONDERFUL YEAR.

Direction - - - - - HENRY SHEREK

NORAH AND PEGGY

ST. JOHN

Now Playing
3rd Panto. Season with
MR. FRANCIS LAIDLER
THEATRE ROYAL,
LEEDS.
THE SQUIRE'S DAUGHTERS IN "MOTHER GOOSE."

Happy New Year to All.

Resuming with "FUNNY BOY" under same management end of February.

A Happy & Prosperous New Year
TO ALL FRIENDS *from*

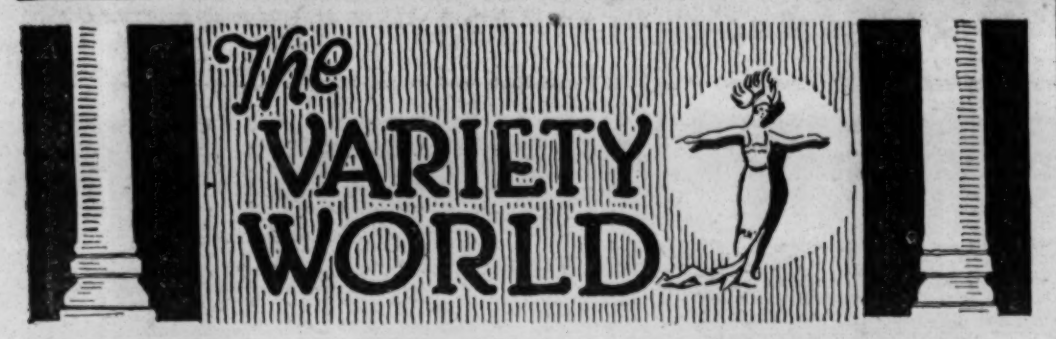
FRED LEWIS

THE NEW STAR IMPRESSIONIST

This Week—PALACE, SOUTHALL
Next Week—EMPIRE, CHISWICK

VACANT—JAN. 27th, FEB. 3rd and 24th

62, ARTHURDON ROAD, S.E.4. LEE GREEN 2915



Variety Crowds on Stage.

It is not often that a large number of artistes are seen on the variety stage at the same time, and in the same show, and two future bookings at the Coliseum are therefore significant. Next week, there is to be a male chorus of thirty-two vocalists from "The Student Prince," who will render rousing concerted items from that show under the leadership of Mr. Wilfred Essex, who thus makes his debut in variety. On January 20th Sir Henry Wood will conduct his famous symphony orchestra of eighty musicians on the stage of the Coliseum, with Mr. Charles Woodhouse as leader.

Tallulah Bankhead's Return to Palladium.

So great was Tallulah Bankhead's success in "The Snob" at the Palladium, that a return visit there has been arranged for her beginning on January 13th. She will be assisted as before by Bernard Nedell and Herbert Jay.

Harry Gordon in Pantomime.

For the first time in his career, Harry Gordon, the well-known Scottish comedian is playing dame in pantomime. In the title rôle of "The Queen of Hearts" at the King's Theatre, Edinburgh, Harry has scored a personal success, and apart from his clever work in the story, he gains a big reception nightly for his own individual numbers. Harry is to resume Variety immediately after pantomime, and will return to town in March.

"The Piccadilly Melody."

Mr. George Carney's latest venture, "The Piccadilly Melody," which was produced some five weeks ago in the provinces, was shown for the first time in London last week at Collins's, which was packed to its utmost capacity. George Carney himself is, of course, the chief mirth-provoker, and in this direction he is ably assisted by Jimmy Young and Chester Chase, these three being seen in several indescribably funny and well-thought-out sketches. Pearl Beresford renders some favourite melodies, which she sings in delightful style. Frank Adey and Lindy June contribute capital singing and dancing novelties. The Piccadilly Girls are an exceptionally clever troupe of dancers, doing both team and individual work. A scene in which George Carney scores an outstanding success is that entitled "The Last Cabby."

Lady Stoll's Christmas Eve Party to Ex-Service Men.

One of the largest Christmas Eve parties in London was that given by Lady Stoll to nearly five hundred disabled ex-soldiers and their wives and children at War Seal Mansions, Fulham.

Lady Stoll personally received all the adult guests, and each man and woman received a ten-shilling note and other gifts. After high tea and the distribution of toys from a Christmas-tree there was an all-star variety show, at which the following artistes kindly appeared: Will Hay, Julian Rose, Sammy Shields, "Skeets" Martin, Christo and Strand, Nervo and Knox, Giovanni, Noni and Horace, Mabel Constanduros and Gladdy Sewell.

The party was the eleventh of the series given by Lady Stoll.

Mr. Leslie Stoll impersonated Father Christmas, and threw crackers among the children whilst Lady Stoll was handing a present to each child from the tree. The children presented some lovely flowers to Lady Stoll, quite spontaneously, and the adult tenants, a miniature silver rose bowl and a beautiful bouquet of flowers.

It is interesting to note that the huge Christmas-tree was grown in Goodwood Park and was the gift of the Duke of Richmond.

Murray Leslie.

Arriving home from Africa on Monday last, Murray Leslie is now busy rehearsing for the new act which Dora Maughan and Walter Fehl will present at the Hippodrome, Birmingham, on Monday week.

"Hodge" Working Turns.

On Monday evening we found that "Hodge" had taken Johnson Clark along to the Holborn to deputise for Julian Rose. They are also appearing at the Metropolitan, and were obliged to make two journeys to each house.

Moore and Lewis.

A warm welcome awaited the reappearance of Patti Moore and Sammy Lewis at the Palladium, on Monday. They have had an enjoyable five months' season on the Continent. After playing four months in revue at the Berliner Theatre, Berlin, Sammy and his charming partner went to Vienna and Paris, where they received offers to appear at the Folies Bergeres. These clever entertainers are also in town next week returning to the Holborn Empire.

The Empress, Brixton.

Mr George B. Andrews looks like having a busy time this afternoon at the Empress, Brixton, where he is the popular manager, with Mr. L. Fairfax as his assistant. He is to entertain a big crowd of local youngsters to the Children's New Year's Party. Inasmuch as the doors open at 2 o'clock, and the show does not conclude until 4.30, George will have his hands full.

Eileen Merrie.

Eileen Merrie, who has just finished a twelve months' tour with Charles Hutchins' company, "The Q's," will appear on January 6 at Collins's Music Hall, where she will be seen in a variety act, including child mimicry.

Croydon's Help for Brinsworth.

A very pleasing gesture is seen in the announcement by the Croydon and District First-Nighters' Association that they will hold a cabaret and dance in aid of the Variety Artistes' Benevolent Fund (Brinsworth Appeal) at the Greyhound Theatre on Thursday, January 16. Dancing will take place from 8 p.m. to 2 a.m., with a midnight cabaret in which the principal artistes from the Grand Theatre pantomime will appear. There will be two bands, to provide a non-stop programme, carnival novelties and spot prizes. It is nice to note that an outside organisation like the Croydon First-Nighters and the hard-worked pantomime artists are combining to assist so worthy a cause.

Jenny Howard.

Playing her first season as principal boy, Jenny Howard (Howard and King) has won all hearts in Edinburgh, where she is appearing at the King's Theatre in "The Queen of Hearts," under the management of Julian Wylie. Since Jenny and her partner returned from abroad a few months ago they have been inundated with offers for production, and it may not be very long before we see this versatile entertainer appearing in the West End under a well-known management.

George Clarke.

Following a successful season at the King's Theatre, Glasgow, with "Darling, I Love You," George Clarke commenced a four-week season at the Lyceum Theatre, Edinburgh, last Monday week. We understand George will be seen in town with the show towards the end of the month.

Exciting Experiences.

In addition to appearing three times daily at the Palladium last week, Mona Grey was also deputising for Ann Suter at the Holborn Empire. Last Thursday Mona was involved in another car collision in Oxford-street, but fortunately escaped personal injury and was able to proceed in another car to the Palladium. An hour or so later the chauffeur of the other car called at the Palladium to see Miss Grey, and the hall-keeper, remembering the successful law suit of Miss Grey's, dryly remarked to the visitor that it would cost him £2,000 to call her as a witness!

Con. Colleano.

After a brief stay of three weeks, Con. Colleano left on Sunday evening for Hamburg to play a four-week season at the Hansa Theatre, and for the month of February will appear at the Scala, Berlin. Before returning to America to commence a thirty-week tour with Ringle's Circus, Con. will probably make another visit here early in March.

Music Hall Ladies' Guild.

The Committee of the Guild desire through our columns to thank Miss Louie Vere for the handsome collection she obtained from "The Police Force" Company for the Children's Christmas Party. A full notice of the party appears elsewhere in this issue.

Twenty-one Songs at 78.

We met Mr. Charles Coborn in Charing Cross-road on Monday, looking as fit and hearty as ever. He told us that he sang twenty-one songs and told lots of stories to the inmates of eight or nine wards of Queen Mary's Hospital for Disabled Soldiers at Roehampton last Saturday. And Charlie is 78!

"Give Yourself a Pat on the Back."

Campbell Connelly have established one more record in the overnight triumph stakes with "Give Yourself a Pat on the Back," which is a 100 per cent. success throughout the Empire. It is in almost every pantomime.

New Stage Twins.

The Irwin Sisters (Topsy and Billie Irwin) will make their first appearance in England at the London Coliseum on Monday next. These beautiful girls are exactly alike in appearance, and their acrobatic dancing has been creating a sensation in Paris.

"Believe it or Not."

On returning from America after an absence of eighteen months, the Rigoletto Brothers were given a splendid welcome at the Holborn last week, and this week are at the Palladium. Next week they produce their own Road Show, "Believe it or Not," at the Willesden Hippodrome, and the supporting programme includes the Eight Grafton Girls, Marie Nyman, Harvard, Mortimer and Kendrick, Allen Shaw, Fiori and Chase, Lenzien Selig and Yvonne.

Victor Moreton.

At the Metropolitan last week, Victor Moreton opened most successfully in Maurice Cowan's production, "Two Glorious Hours," and is this week appearing at the Empire, Croydon. On Monday he commences a provincial tour at the Hippodrome, Portsmouth.

Glasgow's Favourite Comedian.

Once again Tommy Lorne is proving what a big pantomime favourite he is in Glasgow, and at the Theatre Royal he is delighting one and all with his droll style as the Queen Qubblina in "The Sleeping Beauty." Tommy receives capital support from W. S. Percy, who plays the rôle of Muddles, the Queen's secretary.

Adelphi Hotel, Glasgow.

Under the personal management of Miller Gordon—who will be remembered by many artists when he was associated with the Shaftesbury Hotel, a few years ago—the Adelphi Hotel, Glasgow, one minute from the Central Station, makes special terms to members of the profession. Central heating, hot and cold water in all rooms and private telephone are among the many conveniences provided by the establishment.

Death of C. H. Stonehouse.

Many of our readers will regret to hear of the death of Mr. C. H. Stonehouse, formerly stage manager of the Royal Hippodrome, Belfast, who passed away on Thursday at Nottingham. His wife, who survives him, was a member of the Netherland Quartette of Dancers.

THE AGENTS' ASSOCIATION, LTD.

A FIGHT AGAINST CORRUPTION.

The Agents' Association is, we understand, taking action to clean up Agency business in the North of England. A special general meeting of the Provincial Branch of the Association was held at the Midland Hotel, Manchester, on Friday last, which was attended by the President (Ernest Edelsten) and John Henschel, the General Honorary Secretary from London.

The meeting considered at very great length allegations made as to the prevalence of graft between certain agents (mostly of the mushroom type) and booking managers of small variety and picture theatres. It also had under consideration another aspect of this graft put before the London Council of the Agents' Association by the Variety Artistes' Federation, who alleged that cases had come to light where agents had booked artistes at very small salaries for one, two or three nights' engagements, had issued no contracts and had pocketed a large part of the salary paid by the management.

It was decided to form a strong committee of Northern agents to deal with these matters and to secure concrete evidence on which action could be taken, the personnel of the elected committee to be J. Simpson (Chairman), Harry Kenyon, J. C. Whiteman, Fred Reynolds, Chevalier Cliquot and Arthur Pattman (Honorary Secretary). Both Mr. Edelsten and Mr. Henschel pledged the full support of the London Council of the Agents' Association and also stated that the Variety Artistes' Federation would lend its full support to the agents in their fight. They further stated that artistes giving evidence against the offending agents would have full protection from both bodies. The London representatives also pledged the Association to urge those local bodies in whose areas the licensing of employment agents is not yet necessary, to fall into line with London, Manchester, Liverpool, Glasgow, etc., and to apply for the powers necessary for the control and licensing of employment agents.

We wish to congratulate the Agents' Association on tackling this serious matter so promptly and to wish them the best of luck in their fight for a clean agency business.

"ON PARADE."

AT BALHAM.

Presented by Douglas Productions, Ltd., the John D. Roberton production, "On Parade," is one long round of variety with plenty of songs, fun and dancing. With Jimmy Leslie at the head of a fine company it is no wonder that all is well. Even old gags go down well when he "put them over." It is hard to pick out his best parts, but we think he shines most as the sentry and as the interrupter from the stage box, while the dramatic sketch, "The Eternal Triangle," is being acted. George Clayton is a good "feed," and can sing quite well. Johnnie Cullen is an all-round good artist, whether acting, singing or dancing, he puts his full weight into it. Specially would we mention his step-dancing with George Perry. They both trip about as one man. The Sisters Reeve are great. Both possessing delightful voices their songs come over remarkably clearly. One of the sisters makes a very fine male impersonator. A. W. Cottrell as the Sergeant has a voice which vies with George Jackley for volume. Clifford Barclay is thoroughly at home in his part as an American. Billy Newman, Mona Edeane and Unita Hanson take their various parts with distinction. The chorus of "Sporty Girls" is a chorus to be proud of. They are all fine girls, pretty, pleasant, very nimble with heart and soul in their jobs. They have pleasing voices which greatly help to make the songs go so well. Dancing is also a strong point with them. The "Irish Jig," "Sailors' Hornpipe," and the "Reel," which were done by some of them, were excellent. Among the numerous songs which found special favour with the audience were "For Old Times' Sake," "Some Day You Never Know," sung by the Reeve Sisters; "Broadway Melody" and "Only Me Knows Why," Bill and Bob, rendered by Johnnie Cullen and George Perry; and "I'll Tell the World I'm Satisfied," which was sung by George Clayton. The success of the musical numbers was helped by the able manner in which Mr. Fred J. Wilbur, the musical director, kept control.

LONDON VARIETY THEATRES.

THE COLISEUM.

Here is a holiday show to gladden your heart. One can imagine no happier way of opening a programme than with a circus ring containing liberty horses. M. Roznoff puts his through their stately paces, apart from sundry acts of impudence on the part of the fourth, who acts as clown to the troop.

Then the feast of cheerfulness is spread. Starting with an exhortation to smile over and over again, Hayden, Nevard and Wheldon assure us that the earth is a place full of good-will, throughout their turn. Charles Hayes, despite his little tiff with the "limes"-man and his few words with the conductor is also an optimist. Even the artist who wanted to borrow his rugged features for a doorknocker design, is referred to as a well-meaning person, and there is a likeable sound about the very villains—take "Hu Flung Mud" as an example—in his melodramatic narratives.

Tenber's Marionettes are so good that we will pay them the compliment of calling them the inhuman "Mumming Birds." They are, apparently, worked by a pair of very pretty girls. The orchestra, the people in the boxes, the amorous "drunk" who clambers on the stage, the chucker-out, and the dog who sides with the "drunk," are full of life; and the dancing horse is a little masterpiece of exact mimicry.

Without any reference to Napoleon, the Road to Mandalay or other subjects which require romantic settings, Billy Bennett keeps us enthralled. It is time his poem about the minx from the "Folly Bougie" found its way into print.

Noni, of course, is doubly welcome at this time of the year. In his present costume, he looks for all the world like a human Christmas-cracker—and he goes off with a particularly exhilarating snap. On top of all this mirth come Nervo and Knox in such magnificent specimens of knock-about fun as "Making a Talkie" and "Rose in Bloom"; and after their diverting nonsense we have the irresistible contrast of Horace Kenny as the drolly melancholy "Trial Turn." Then Noni comes back, this time as the conductor of his Golden Serenaders, whose performance has the richness of a pantomime.

THE PALLADIUM.

How quickly and completely can Dora Maughan get on terms of intimacy with her audience. One little side look—which speaks volumes—and she is one with them; they are ready to receive without any awkwardness the many startling confidences which she, as the bad, bad woman, is able to impart to them. Tales of her experiences with the male sex out of the way, she proceeds to enlighten us in other matters. We have often wondered if the girls who ride pillion on motor-bicycles travel as uncomfortably as it appears. Miss Maughan, in song, informs us that they do. She also gives us an impression of a lady singing the same ditty before and after marriage. Mr. Jimmie James, with Miss Stella Dene, gives us a nocturnal interlude in which, after listening to a duologue which is both personal and amusing, we see how a wife employs drastic means to bring her husband back to sobriety. Dick Henderson, of whom we saw far too little, managed to do a great deal in very little time. As he says, he has told us very frequently in the past about his wife's family; but there is no need for him to be apologetic, for we are prepared to listen to him on the subject for years and years. And Dick, who has just returned from Hollywood, has some amusing tales of his experiences; of wild parties and jazz-patterned pyjamas. Miss Patti Moore and Mr. Sammy Lewis claim to "make Whoopee." This they do, very definitely indeed. Their dancing is as novel and snappy as we have seen for a long time. Separate, they are good to watch; in their efforts together it is as if two pairs of legs were directed by one brain. Rigoletto Brothers and company, including Margot St. Leger, Willy Seliz and Herman Lensen do the most marvellous things with an air which is superbly nonchalant. Needles are swallowed; a gramophone disappears into thin air and still they keep smiling. They are seen also in a number of graceful poses, and finally, as a pair of street musicians, achieve the effect of a full orchestra. Stanelli and Edgar give us music which is both soothing and acrobatic by turn. Violins, to them, are not just violins; they serve as efficient ukuleles, as bagpipes and even for an imitation of a Boy Scout band. Mr. Leslie Wilson chatters cheerily, and in a song concerning mothers and fathers, convinces us that it is invariably father who comes off second best. Mr. Eddie Fairchild and Mr. Robert Lindholm play two pianos as one man with twenty fingers. Grieg is syncopated as if he were Gershwin, and Virginia Perry, whom they accompany in songs, seems at times almost to be overcome by their nimble-fingered virtuosity. She sings beautifully, so that this turn satisfies equally the lovers of rhythm and of melody. The Three Whirlwinds on roller-skates achieve a gracefulness of movement which we, who have to be satisfied with other methods of getting about, can never hope to possess. They also look as if they might break their necks any moment. Their act leaves us in a state of gasping admiration. Alan K. Foster's Palladium Girls enliven many moments with their perfectly-timed dancing.

VICTORIA PALACE.

The holiday spirit still pervades the atmosphere at the Victoria Palace this week, fostered not a little by Debroy Somers' "Savoy Christmas Medley," played by Conductor John Weaver and his spirited orchestra during the interval. Layton and Johnstone are here this week and fully prove that they have retained their aptitude to please public fancy. These popular players sang "Singin' in the Rain," "If I Had a Talking Picture of You," "S'posin' I Should Fall in Love With You," and "The Wedding of the Painted Doll," and were recalled five times. In response to repeated calls, Mr. Johnstone made a speech of thanks. Lily Morris has the old verve that makes her such an undoubted favourite, and after her entrance song, "You Ought To See Jemima Now," caused undoubted satisfaction by choosing that old favourite, "We Went Back to the Old Apple Tree," for her second number. Followed "Old Mother Gunn," rendered with droll gesture, and then, in response to repeated calls, "We All Said 'Yus,'" the song that Lily can always make her audience sing with gusto.

Robb Wilton has an original style and can get more out of a single simple phrase than most comedians. His Fire Station scena is particularly well received, and in this he is assisted by Miss Florence Palmer. Larry Kemble causes roars of laughter with his whimsicalities and misadventures on extraordinary bicycles, and on the occasion under notice seemed in particularly good form.

Ben Said, who describes himself as a "funjuror," offers a fascinating mixture of French and English for his dialogues, and so confuses us that we cannot tell the "differaments" between eggs, hats and one pound notes. His tricks, leavened by the quaintest of humour, are thoroughly neatly turned. Holden's Mannikins are refreshingly delightful little creatures who dance in a fantastically real manner across their tiny stage. The funniest and most original section of this charming act is the skeleton who raises itself from "the old oak chest" and drops to dust before our eyes, linking itself together again at intervals, however, for the purpose of the dance—quite the quaintest yet done by mannikins.

Bob Barlow, "King of the Road," has a baritone voice of musical quality and was delightful in two songs, "Tramping Along the Trail" and "Rough Diamond." He gave as a genuinely-demanded encore, "I Wish I Had Never Seen Sunshine," which was at least sung with real feeling. The Tremper Sisters, in adroit pedestal act, complete a programme that is sound entertainment for New Year week.

HOLBORN EMPIRE.

Very aptly are the Houston Sisters termed the "irresistibles." You are bound to succumb to their magic before they have been long upon the stage. The exact moment depends upon your sense of humour, but it is only a matter of seconds, anyway. The Holborn Empire patrons are the lucky ones this week to sample the Houston's latest farm turn and blonde recruit, and it is laughter all the way. Another popular lady is Terpsichore, the well-known dancer. Assisted by Mons. Simon Wery, it is a most artistic item, with distinct musical values and yet immensely popular. A Slavonic dance and acrobatic waltz are particularly impressive moments, and the whole turn is loudly applauded. Messrs. Bennett and Williams are a bright pair. They come on and reel off some most amusing gags and then sit down and conjure sweet melody from their instruments. The Six Stylish Steppers open the programme in lively manner, and another prominent feature of the first half of the programme is represented by the Three Eddies in their very enjoyable melange of song, laughter and dance.

Gaston Palmer, the French humorist, is, of course, already well-known on this side of the English Channel. He is an original artist with an appeal which can be safely described as international. Small wonder the Holborn Empire-ites enjoy so heartily his quaint little tricks with glasses, spoons, hats, billiard cues and the like. The disappointment felt at the absence of Mr. Julian Rose is compensated for by the excellent work put in by his deputy, Mr. Johnson Clark. The popular ventriloquist is in his brightest form (which is saying a great deal), and his whole item (not forgetting that anecdote of the dog who lost everything but his "bark") goes like hot cakes. Other items on the bill include Ross and Jerome, in a cheery show, "Love Mania" (in which they are assisted by the Girls); Power and Page, "unicyclists," who close the show with their novelty item, and Stanelli and Edgar in their well-known musical item. Musical director S. Clarke-Richardson and his merry men are nothing if not seasonable. Their intermission item is a "Christmas and New Year Medley."

"WHAT PRICE THE NAVY."

AT PENGE.

Mr. Lew Lake's somewhat dramatic musical affair, "What Price The Navy," with book, lyrics and production by Mr. L. Arthur Rose, and music by Mr. David Hunter, had a capital reception at the Penge Empire Theatre, on Monday. It is in twelve scenes, and opens brightly enough, with a medley of songs sung by a number of sailors about the girls they are going to meet. Most of the scenes are reminiscent of the breezy briny, for after "The Old-World Village," there is "A Girl in Every Port," "Outside the Fishers' Inn," "The Call of the Sea," "The Deck of H.M.S. Impudence," which, among others, lead up to the very merry pot-pourri finale. Some of these scenes are quite picturesque, and there is a wealth of singing and dancing numbers, and some really excellent comedy in the show.

Mr. Hal Jones heads the cast as 'Erb, and the popular comedian is seen at his best. As the sailor, the burglar, and in many other rôles, he is indescribably funny, and he kept the big house in roars of laughter on Monday. His pal, Bert, is capitally played by Mr. Bena Leopold, whose quiet style and paler make-up are in admirable contrast to Mr. Jones. Mr. Peter Sinclair plays "our hero," Lieutenant Harborough, with distinction. He acts well, and sings and dances in fine style. He has a capital duet, "Because I Love You," with Miss Olga Stocker, a dainty and pretty little comedienne, who makes a captivating Betty Winchester. The villain of the piece is Stephen Swift, and he is played in just the right way by that fine actor, Mr. Charles Childerstone. Nadina Dellamar, who assists Stephen Swift in his evil designs, is well played by Miss Ethel Vincent. Mr. Roy Ettwell is capitally cast as Petty-Officer Needham. Messrs. Ralph Sawyer, Allan Shires, Jack Thomas, George Herriot and Tom Jackson complete the fine cast.

There is an excellent singing and dancing chorus, called "The Sixteen Middyettes," all pretty girls who know their work, and over twenty male vocalists, who provide some thrilling moments with their spirited singing. The Britannic Drake's Band's specialities are also much enjoyed. Mr. Sam Rose is general manager, and Mr. Pennystone Miles musical director for the show. Mr. "Jimmy" Molloy is the popular local manager.

A copy of "The Era" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Sons' Bookstalls throughout the Kingdom.

MURRAY LESLIE
JUST BACK FROM S. AFRICA.
WISHES ALL FRIENDS HERE AND ABROAD HAPPY & PROSPEROUS NEW YEAR
ARRANGEMENTS COMPLETE
NOW REHEARSING FOR NEW ACT

PATTI MOORE
SAMMY and LEWIS
Wish Everybody Great and Prosperous NEW YEAR
THIS WEEK — THE PALLADIUM
HENRY SHEREK.

ANN SUTER
THE GIRL FROM DIXIE
Direction - REEVES and LAMPORT

A SUCCESS UPON WHICH THE SUN NEVER SETS

MAUD WESTON. MARY ASHLEY.

WILL FYFFE

HAPPY AND PROSPEROUS NEW YEAR TO ALL FRIENDS AT HOME AND ABROAD

From Mr. & Mrs. WILL FYFFE

104, TULSE HILL, LONDON, S.W.2. 'Phone: BRIXTON 6986. Agent—TOM PACEY.

BILLY CARYLL AND HILDA MUNDY

STILL THE GREATEST "DRUNK."

STILL THE GREATEST "FEED."

1920 - - "OH! LAUGH"
1923 - - "ZIP"
1926 - - "GO"
1929 - - "UPS-A-DAISY"
1930 - - "DEUS EX MACHINA"

(THIS IS NOT A REVUE OR PLAY)

JAN. 6—THE METROPOLITAN.

WHAT YOU WISH US, WE WISH YOU—
AND MORE!

Hearty Wishes for a Happy and Prosperous New Year to All

From

ERNIE MAYNE

THEATRE ROYAL, PORTSMOUTH.

BOY BABE IN "BABES IN THE WOOD"

3rd SEASON with LEON SALBERG, Esq.

SUGGESTIONS INVITED TO FOLLOW PANTO FOR PRODUCTION TALKIES OR VARIETY

SEE ME

SEE ME

SEE ME

THEATRE ROYAL, PORTSMOUTH,

THE SEASON'S GREETINGS

from . . .

JACK EDGE

JEAN ALEXANDER & BABY JILL

JUST RETURNED FROM AUSTRALIA AFTER ELEVEN MONTHS' ABSENCE FROM ENGLAND.

BACK WITH THE OLD FIRM

JULIAN WYLIE 9th YEAR

PLAYING

KNAVE OF HEARTS

AT THE

KING'S THEATRE, EDINBURGH.

FREE FOR PRODUCTION

PROVINCIAL PANTOMIMES

"ROBINSON CRUSOE."

AT THE PALACE, MANCHESTER.

On Boxing Day, Mr. Julian Wylie launched his fourteenth annual Wylie-Tate pantomime—"Robinson Crusoe"—at the Palace Theatre, Manchester, before a crowded audience. It proved, as usual, a very elaborate production. It is written and devised by Philip Redway; the lyrics proper to the book are by Tom H. Townson; and the music has been provided by Harry Rushworth and E. W. Eyre; while the arrangement of the dances, ballets and ensembles is to the credit of George Shurley, Mr. Wylie himself being responsible for the production as a whole.

The main lines of the story are the traditional ones, which everybody knows. In its details, the action is varied into an acceptable freshness, which, of course, is mainly due to the individual talents and personalities of the cast. It is not, at this stage, so well balanced as it will be when some long-drawn exuberances have been toned down, and its many excellences are more evenly distributed between the first half and the second. The first half is distinctly the better; and the second, lacking in concentration and garishly over-dressed even for a pantomime "Juan Fernandez," is also too long—though one must not forget that at least one scene pertaining to the island, that of the Flying Ballet, is rich and beautiful beyond words. One feeling that probably pervaded the audience was that Syd Walker, who made great play as Will Atkins in the first half, was allowed to dwindle to almost nothing in the later scenes; and this was a ripe piece of comedy characterisation, in the good old luscious pantomime style, that one would have liked to see dominating the laughter to the end.

The Port of Hull, where everybody—or nearly everybody who matters—is introduced, is a bold and picturesque old-time scene that satisfies the romantic need. This is among the best of the artistic efforts of W. R. Young and Bruce Smith. The talent of the show is soon evident. Beside the fruity humour of Syd Walker, the insistent good spirits of Henry Hearty as Billy Crusoe pervades the scene. The fun begins to bubble in earnest when Shaun Glenville as Mrs. Crusoe joins in; and the exuberant mannerisms and extravagant antics of the latter are certainly equal to putting a pantomime audience in the best of humour. Incidentally, we have also Reso and Reto as captain and mate of the ship, two specialists in comedy acrobatics, who have later an excellent scene to themselves. And then we have Dorothy Ward, figuring well up to her reputation as the ideal principal boy. This fine example of a Robinson Crusoe works almost unnecessarily hard; vocally and physically she is all action, as if the success of the show depended on her; whereas, really, she might safely, and with advantage, indulge herself with a trifle more repose. She has plenty to do, but, unfortunately, does not join up much with Yvette Anning, who, as Polly Perkins, has surprisingly little to do; which seems a pity, for this young lady is pleasing, graceful, and has a nice singing voice, which is heard to particular advantage in a beautifully featured number, "Tiptoe Thro' The Tulips With Me." She also has a duet, "Everybody Loves You," with Dorothy Ward, which is nicely sung.

The pantomime is not very strong in vocal numbers. Dorothy Ward has a good one in "Painting The Clouds With Sunshine," which is featured by a chorus of children; and another, equally well sung, but rather vague of appeal, is "Mean To Me." Henry Hearty has a couple of songs—"A Slap On The Back" and "Bow-Wow-Wow"—the choruses of which he insists the audience shall join in; and insistence does it. Shaun Glenville has a number, and shares in another one with Syd Walker and Henry Hearty; but both are so palpably amateurish that they are mentioned only in the hope that they may be promptly cut out. The really "big" song, as the phrase goes, seems to be missing this year.

Praise must be added for June Nolan as Kitty Clover, the singing of Harold Kelley as the Spanish Commandante, the vocal rendering of "Arise, O Sun," by Dorothy Penny as the Spirit of the Island, and Arthur Conquest's clever embodiment of Friday. The specialities include The London Six, vocalists; Joseph Kirby's Aerial Ballet, already referred to; Jessie Ruddock's Gaiety Girls; the Wylie-Tate Chorus; and specially trained children from the Winstanley Schools.

"CINDERELLA"

AT NOTTINGHAM.

"Cinderella" at the Nottingham Theatre Royal is described by critics of long standing as the best pantomime produced locally for fully twenty years. This is, in no sense, a slight on previous Christmas entertainments, which have been uniformly successful, but a tribute to the excellence of a show in which Reg. Bolton is the chief comedian and author of the "book," and Miss Noreen Davis, Mr. Francis Laidler's discovery, is a most winsome "Cinderella."

Comedy and winsomeness, indeed, go hand in hand. The sets progress, as required by the traditional story, from "The Village of Sunnyvale" to the Baron's Kitchen, and from the Fairy Grotto to the Prince's Palace. The charm of the production is enhanced by the beautiful dancing and chorus work of the Twelve Rence-Rogan Girls and Francis Laidler's Little Sunbeams. The latter figure in one of the best hits of the show. Egged on by Reg. Bolton, the orchestra "strike," and "Reg." brings on a ragamuffin band to take their place. Their success as they sing "On Ilkla' Moor Baht 'at" is complete.

It is impossible to exaggerate the services rendered by Reg. Bolton throughout. As a topical number, "Here's a motto for Nottingham—Wear more lace" would be hard to eclipse. Nominally Reg. Bolton is "Peter the Page"; actually he is a prince of fun making, with quip and merry business for every scene.

One might wax equally enthusiastic over Miss Noreen Davis as the heroine. She is fairy-like and lovable, with exceptional skill as a dancer and sweetness as a singer. Her songs include "Dance of the Paper Dolls" (with the sunbeams) and "Painting

(*Continued in column 1*).

WATCH THESE BRITISH NUMBERS GROW

THE ORIGINAL **JOURNEY'S END** *Waltz Song*

FEATURED WITH INSTANT SUCCESS BY THE PRINCIPAL LONDON ORCHESTRAS.

SAILING BACK HOME AGAIN

A Great Fox-Trot Song

(Band parts ready shortly)

BABY ANGEL

Watch for the release of this Fox-Trot Song.

ORCHESTRATED BY DEBROY SOMERS.

Band parts and pro. copies now ready.

WRITE, CALL OR 'PHONE TO-DAY

NOTE NEW 'PHONE NO. TEMPLE BAR 5985.

PETER DEREK LTD.,

83, NEW OXFORD STREET, W.C.1.

Pacey's Agency,

LIMITED

(Tom Pacey & Jack Sullivan).

Everybody Knows Them.

'PHONE - - - REGENT 4447-8.

NAT AND JOY JACKLEY

SUCCESSFULLY FEATURING IN

MAURICE COWAN PRODUCTION

"TWO GLORIOUS HOURS"

DEC. 30—EMPIRE, CROYDON. JAN. 6—HIPPO, PORTSMOUTH

Happy New Year to All.

Our Sincerest Wishes to All Friends for the New Year

FROM

PHIL RICH

AND

ALICE ADAIR

IN

"THE FLOWER SELLER."

DEC. 30—HIPPO., BRISTOL

Sole Representative—

HARRY HILLING, REEVES & LAMPORT, LONDON.

GREETINGS from

SISTERS REEVE

HESTER & MABEL

Featuring in J. D. Roberton's Revue

"ON PARADE."

THIS WEEK - HIPPODROME, BALHAM

(*Continued from column 4*).

the Clouds with Sunshine." Her crystal coach is a truly magnificent affair, picked out with a hundred lights, drawn by fairies and staged in the Fairy Grotto. The duet with Paula York (Dandini, servant to the Prince) "I'm just in the mood to-night," is a tremendously effective number, challenging pride of place with "Give yourself a pat on the back," sung by Miss Katie Kay, the dashing principal boy. Fred Anderson, a sympathetic Baron, and Patrick Colbert, as the Baron's butler, makes good with his splendid "Rough Diamond" song.

The Ugly Sisters are a pair of clever comediennes, Miss Marion Dawson and Miss Muriel White provoke many laughs—mainly at their own expense. Miss Dawson's song, "I was the Belle of the Ball," derives a good deal of its humour from the lady's unattractive make-up, but this is all forgotten in her number with Reg. Bolton, "Our Dear Old Devonshire Home." The merry trio also make a great feature of a "Faust" scena, in which the death scene is given a comical twist.

Phil Faune and Johnny Fell are responsible for a brilliant knockabout interlude in the Baron's Kitchen. Another plum in the pudding is the feathered courtship, in which clever acting and whistles take the place of words. Classical dancing in the moonlight of the Fairy's Grotto and a smart skipping dance are popular with the audience.

At the close of the evening performance on Boxing Day, Mr. C. B. Fountaine, the resident manager returned thanks for the enthusiastic reception given to the show, which he described as one of the best of its kind he had ever seen. Mr. Laidler gave credit to the company for the fine performance, whilst Reg. Bolton declared it to be one of the best "first nights" he had ever known.

PROVINCIAL PANTOMIMES

"BABES IN THE WOOD."

AT HASTINGS.

Once again Mr. George Brydon Phillips gave pleasure to hundreds of children with his delightful pantomime, "Babes in the Wood," which opened at the Gaiety Theatre, Hastings, on Monday, December 23rd. Like all Brydon Phillips' pantomimes, it abounds in good old-fashioned knockabout fun, tuneful music, pleasing scenes and beautiful dancing, and is just the sort of show to appeal to children of all ages. "The Babes in the Wood" is one of the most popular of fairy tales, and from it Mr. Percy Ford has evolved a story which is full of wit and humour and follows the original theme very closely. Baron Bilkum, the wicked uncle who wants the Babes' money, plans with Fitz and Fritz, two bold bad robbers, to murder them, but their efforts are frustrated by Fairy Bluebell and Robin Hood.

The pleasing story is given excellent backgrounds. The first scene is the Village of Woodford Green, where the audience is introduced to all the characters, not forgetting Wilfred, the Babes' pet. The Baronial Hall is another fine setting, which quickly changes to the Wood, where the fairies give a charming ballet. The ever-popular village school makes its appearance and the nursery is the scene of the kidnapping of the Babes, who are taken to the forest, where the birds cover them with leaves, while the Palace forms a fitting conclusion.

"The Babes in the Wood" is rich in clean comedy, which provokes endless laughter, while some of the best of this year's songs are interspersed with particularly tuneful music, arranged by Mr. Claude Anderson. The pantomime boasts a fine cast. Edith James makes a dashing Robin Hood and sings remarkably well, her greatest successes being "Perfectly Satisfied," "Give Yourself A Pat On The Back," and "Let Me Dream In Your Arms Again." Joan Pendleton is a dainty and captivating Maid Marian, who not only dances to perfection, but scores a great success with two new numbers "The Bogey Wail" and "Mother Goose Parade," the former being accompanied by a grotesque dance. Elizabeth Hyde is an ideal Fairy Bluebell, whose singing of "There In The Heart Of The Sunset" and other numbers charms the audience. The Babes are delightfully impersonated by little Vera Fry and Audrey Fayle, and their singing of "A Pretty Little House That Jack Built" is quite a feature of the show. Bruce Green, as Mother Hubbard, is one of the chief laughter-makers. He puts over several good chorus hits, including "Gravy" and "Jollity Farm," while with Robin he leads the audience in a number of old songs, which are quickly taken up. Billie Moran, as the Baron, is also splendid, and joins Mother Hubbard in "Don't Be So Unkind, Baby." Irene and Madge Mills, as Will Sacrlett and Molly, sing "You, Just You," and "Do, Do Something" with effect, and all the smaller parts, not forgetting Bert Martell, as Wilfred, are well played.

There are several specialities which deserve mention. Frank and Albert are versatile artistes whose clever numbers call forth enthusiastic applause, while the special acrobatic dances of La Petite Elsina are not far behind in popularity. Joan Pendleton, at the head of Euphan Maclaren's ballet, evokes vociferous applause, and there are many other items to delight. The whole production is under the stage direction of Billie Moran, with the personal supervision of Mr. George Brydon Phillips.

"CINDERELLA."

AT HEREFORD.

The George Brydon Phillips Co., in conjunction with the Jack Tully Direction, produced their annual Christmas pantomime, "Cinderella," at the Kemble Theatre, Hereford, on Boxing Day. Presented in ten beautiful scenes, with pretty dresses, tuneful numbers and dainty dancing, it was an instantaneous success, due in no small measure to the fact that, unlike the majority of modern pantomimes, the original story was not lost sight of.

Anne Murray made a most appealing Cinderella, with a voice that charmed her audience; the Sherry Sisters, as the Baron's daughter's, were clever as well as funny; Angela Guilberte made a dashing Prince Charming, and special mention must be made of her piano-accordion playing, which fairly brought down the house. Tom Dixon, as Buttons, provided a rare comedy treat and received excellent support from Harriss and Tweed, as the Broker's Men, their humorous acrobatic performance having an unexpected denouement. Dandini was in the capable hands of Virginia Clay, who also proved a clever light comedienne. Eddie Hurst, as Baron Hardup, lent able support, and Doris Masters, as the Fairy Godmother, acted effectively and sang most pleasingly. Cinderella's Fairy Swan Coach, drawn by four beautiful miniature ponies, was a delightful feature of the performance. Specialities were introduced by Angela Guilberte, the singing accordionist; Harriss and Tweed, in a screaming comedy speciality; Dorothy Tolly, première danseuse, who was repeatedly recalled for her "Wedding Doll" dance; and the Broadway Revellers, in acrobatics extraordinary.

"HOP O' MY THUMB."

AT THE OPERA HOUSE, MANCHESTER.

Mr. John Hart's pantomime, "Hop O' My Thumb," at the Opera House, Manchester, presented on Christmas Eve, ranks high among the records of previous productions here from the same hand. The story has been written by R. C. Oldham from the fairy records so much better known to children than to their elders, and is adroitly simple and sophisticated for the needs of both. In a nutshell, young Hop is the lost heir to the Earldom of Lushlands, to which he succeeds, in spite of the machinations of a wicked step-father and the opposition of the giant Fee-Fo-Fum.

The designing of the dresses is also the work of R. C. Oldham, who has joined J. W. Cox in the painting of the scenery as well. There is original and selected music, provided and arranged by Edwin Thornton and Walter Hann, and Elsie Parker has successfully arranged the ballets and incidental dances, many of them done by clever children. T. D. Mills, as stage director, has had much to do with the production, under the personal supervision of Mr. Hart.

A first-night showing usually suffers from the want of compression and balance, but the John Hart pantomimes have been for a long time comparatively free of these initial faults, and this is no exception to the rule. If the cast is not always "quick on the up-take," that defection will pass. Meanwhile, here is a jolly and a gorgeous show, which has every prospect of a considerable success, when it has settled down in the right way. It is equipped with a good cast, and can boast, in Mona Vivian, one of the cleverest and most-engaging principal boys in the kingdom. Her vivacity and charm never seem to vary—unless for the better; she has the gift of imparting buoyant life to dull moments, and putting sparkle into even the brightest of fun. It seemed a matter of course that she should score the outstanding success on the opening night; that she should be always on hand at critical moments, and that her performance—solo or otherwise—should be as flawless as a pantomime ever needs to be. In her rôle of Hop O' My Thumb she has many vocal and spectacular opportunities. "Painting the Clouds With Sunshine" was her opening vocal success. She has a nice duet with Mavis, the Squire's daughter, "The Pretty Little House That Jack Built." A charming number for her, also, is "Wake Up, Chillun," which feature the Renee Rogan Children, while "Tip-Toe Thro' The Tulips With Me" commands especial approval. Her singing abilities are drawn on also for a duet with Augustus (Charles Heslop), "Hats Off To The Navy"; a trio with Augustus and the Squire (Jack Martell), "The Topper, the Bowler, and the Cap"; a duet with the Dame (Dick Tubb), "I'm Just In The Mood To-night"; a song, solo, "Get Up Early In The Morning"; and still another, "Singing In The Rain." Surely something of a repertory for one night! Miss Vivian works well with everybody, but is nominally attached to Mavis, the Squire's daughter, who has a nice exponent in Rosamund Belmore. The latter is a clever singer and performer, and besides her number, "Sweet September," she has a highly effective speciality dance in the big spectacular scena, "The Butterflies' Home," which splendidly closes the first half of the show.

Dick Tubb, as Amelia Sniff, the village schoolmistress, works up to his reputation as a resourceful eccentric comedian, and he has two amusing songs in "Towns" and "Drake," as well as a voice in others already mentioned. Charles Heslop, as Augustus, has also many good opportunities, including a "Drinking Song," introduced into the ballroom, another resplendent stage set. Jack Martell's impersonation of Squire Suppup is quite in the pantomime tradition, and, in their several ways, so are the surly Thumb of Edward Barrie and the Fee-Fo-Fum of J. Murray Stewart. The Shanks Bros. get through some excellently funny doings as Gladys, the Squire's mare, and Harry Midgley makes something of a figure as the Duck. Eileen Vaughan as the Fairy Sylvia is a dainty figure, and sings "Where Is The Song Of Songs For Me?" very tunefully in the Haunted Wood. The work of Audrey and Millicent Hyde as Mega and Reuben is choice, both in their speciality and their separate characters; and one must not forget the fine dancing of the Nine Regent Girls and the varied embellishments by the Renee Rogan Children.

"CINDERELLA."

AT NORWICH.

Mr. Charles Harvard, who is responsible for the book and lyrics in H.W. Productions' "Cinderella," which started on what is likely to prove a successful run, at the Norwich Hippodrome on Monday, has kept sufficiently close to the traditions of the venerable story to grip the attention of young and old alike. The setting has all the spectacular qualities associated with the pantomime story, and of the ten scenes, special mention may be made of the Butterfly Glade and Ballet, the Prince's Ballroom, a Woodland Glade, and the Floral Gardens of the Palace.

Beatrice Allen has charm of person and manner and the ability to make a strong appeal in the rôle of the young gallant Prince Charming. She has also a pleasing vocal equipment, and among her successful songs were "Painting the Clouds With Sunshine" and "Let Me Dream In Your Arms." Eva Renee unfolded the sorrows and ultimate triumphs of the name part, and made just the sweet appeal desired of a Cinderella. She was associated in song successes and duets with Pickles—notably "Calling For Nobody Else But You" and "S'posin'." Marjorie Lincoln brought a pleasing personality and good voice to the rôle of the Fairy Godmother. Her chief songs were "Someday, Somewhere," and "In My Mother's Arms." Edythe Erle, the Princess Bountiful of the cast, has also written the tuneful music. When not concerned with the dramatic side of Baron Hardup, Tommy Walker trolled parodies and joined in musical comicalities of the "King of Caractacus" type. Rotound in face and figure, Jimmye Loft's Pickles was a continuous source of merriment. He has a better voice than is usually met with in comedians, and he got the audience helping him in "I've had a good day, to-day." Pat Crowther and Charles Harvard, as the Ugly Sisters, and Eddie and Teddie Zeimar, as the Broker's Men, contributed to the fun. Teddy Harley was a versatile Valet. "Oh, Baby, Come On" and "Oh, do, do, do something"—a duet with Pat Crowther—showed him in good voice and a clever dancer.

The cast of forty includes the Twelve Dinkie Ducklings, a troupe of clever children, whose appearances contributed not a little to the success of the show. Little Joan White, as the Fairy Sprite, danced her way into popular favour. Acrobatic eccentricities are provided by the Zeimars.

"CINDERELLA."

AT PETERBOROUGH.

At the Theatre Royal, Gilpin's Productions, Ltd., presented "Cinderella," written by Mrs. Harry Gilpin. Minnie Cole made a charming Prince, her singing of "Everything Is Beautiful" and "I'm In Love With You" being received well. Cinderella was in the very capable hands of Florence Irving, whose acting and dancing was very dainty, and with her violin, quite charmed the audience. The two Step-daughters acted well and quite kept up the character; the whistling of Eric Victor was a special attraction and was very well done and received. The Baron was excellent in the hands of El Ray, the ventriloquial sketch being a great addition to a good performance. Buttons was the outstanding artist; he kept the audience in laughter all the time he was on the stage, and also held them when having the serious part with Cinderella. The songs were all well received, especially "My Old Ohio Home," "Song of the Nile," "I've Always Been In Love With You." Lollie Holt's Musical Hussars were great and we could have had more of this item. The scenery was very good, especially the last scene, "The Staircase of the Royal Palace," also the departure of Cinderella in the electric coach to the ball. The chorus did their work well, and the music was in the capable hands of Edgar G. Zanone.

"CINDERELLA."

AT SHEFFIELD.

Mr. Fred Clements' pantomime of "Cinderella" was presented to a crowded audience on Boxing Day. Mr. Clements, who has written the book of "Cinderella," whilst keeping the original legend in view, has added many attractive interludes of a novel and interesting character, which give brightness and variety to the whole production. The music throughout is tuneful and catchy, composed by Mr. Dudley Powell; Madame Whiteside is responsible for the beautiful and unique costumes, the colours are skilfully blended; the scenery is by Markwell Davies, and Bert Linton, who have excelled in this department. The comedy scenes are by Mr. Jack Clements, and throughout the entire show, fun and splendour reign supreme.

The story opens in the Forest of St. Bleue, where Cinderella meets the Prince, a beautiful full set; other principal scenes are the Baron's Kitchen, where the comedians have a good time, and where Cinderella's Godmother makes her appearance; the White Scene, in which Cinderella starts for the ball in the brilliant carriage, drawn by Tyrwhitt-Drake's four cream ponies; the Prince's Ballroom, a splendid piece of stage-craft, and effective grouping; the Enchanted Forest, where Cinderella gets lost, and some fine and original electrical effects are introduced by the Mazdens; and Prince Charming's Palace. Other scenes are the Fairy Glade, the Baron's Library, Gates of Prince's Palace and Cinderella's Attic.

A strong company has been selected, who all work well. Yola Griersley makes a dashing Prince Charming; her songs, which are well rendered, include, "Excuse Me, Lady," "I'll Always be in Love with You," "Let Me Dream in Your Arms Again" and in duet, "You Were Meant For Me," with Cinderella, and "Divine Lady." June Merril is a winsome Cinderella; her vocal items are "Singing in the Rain" and "Painting the Clouds with Sunshine." Diana Maxwell is a pert and lively Dandini, and is heard to advantage in "Don't Be So Unkind, Baby" and "I've Got a Feeling I'm Falling." Rosa Pinkerton is a graceful Fairy Sunbeam, and her song "Sleepy Valley" had a good reception; Gwennie Harcourt and Reg. Kinman, as Gertie and Lily, the ugly sisters, gave a duet, "I'm Too Young To Be Careful"; Jack Murray infused plenty of good comedy and fun into the part of Billy Buttons, his song contribution being "My Wife is on a Diet." David Graves is responsible for a well appreciated song, as Sammy, "Sitting on the Cold, Wet Grass." Baron Hardup, well played by Arthur Bell, has two songs, "Beware of the Maidens" and "On Her Doorstep." The broker's men, Prop and Cop, are responsible for any amount of fun, and Joan Carew is all right as Sophia.

Interesting specialities are given by Barnes and O'Donnell, clever acrobats, with their "performing horse"; Twelve Ring o' Roses, juvenile singers and dancers, featuring a ballet, "The Wedding of the Painted Doll"; the Mazdens, in their electrical phantasy; Lily Bell's Eight Exquisites, acrobatic dancers; and the Regent Singers Quartette, in vocal harmony. A fine chorus and ballets, with augmented orchestra, are under the direction of Mr. Charles Pearson. The whole production goes well from start to finish, thanks largely to the splendid efforts of the producer, Mr. Cyril Bayliss, under the personal direction of Mr. Fred Clements.

READING.—The pantomime of "Red Riding Hood" is drawing crowded and appreciative audiences to the County Theatre. "Let's Laugh," with Neil Nekon, is the attraction at the Palace Theatre. Cast also includes Hart, Pender and Hart, after a successful African tour; the Five Jocks; Harry Castelli, Miss Lyle Jeffries, Freddy Malcolm, George Clarkson, Alex Foster and the Laughter Girls.

HIGH-CLASS RESIDENTIAL HOTELS FOR ARTISTES.

ST. MARTIN'S CHAMBERS,
5 & 6, ST. MARTIN'S ST., LEICESTER SQUARE, LONDON, W.C.2.
Telephone: Gerrard 9013 (3 lines). Telegrams: "Martinher, Westrand, London."

COVENTRY COURT,
47-49, WHITCOMB ST., COVENTRY ST., LONDON, W.C.2.
Telephone: Gerrard 7615 (3 lines). Telegrams: "Covencourt, Westrand, London."

THE MOST CENTRAL LOCATIONS IN THEATRELAND. HIGHLY RECOMMENDED BY THE LEADING ARTISTES.

Hot and Cold running Water and Telephone in every Room. Single Rooms from 5/6 a night. Double Rooms from 10/6 a night. Rooms with Private Bathrooms from 12/6 a night. Suites of Rooms from 17/6 a night. Reduced terms for long stays. Full Hotel Service.

J. F. HOWLETT, General Manager,
Wishes his numerous Patrons
The Season's Compliments.

STAGE LIGHTING EQUIPMENT, ELECTRICAL PROPS. and EFFECTS
OF EVERY DESCRIPTION.
SALE or HIRE.
Illustrated Catalogue on application.

Manufacturers of The "KILMARNOCK" Portable Switchboard, as supplied to the PLAYERS THEATRE, LONDON; GORNOS ITALIAN MARIONETTES, etc.

E. STUART WILSON,
Theatre Illuminating Engineer,
12, SOUTH NORWOOD HILL, LONDON, S.E.25
Telephone: Thornton Heath 1201.

Of Special Interest to Companies, Road Shows and Big Stars visiting Edinburgh and Glasgow, etc.

His Majesty's Theatre, Aberdeen

Generally admitted to be one of the most perfect theatres in the Provinces,

Seats 2,179. Holds 2,300. Has taken £1,472 at ordinary prices once nightly, in one week of eight performances, and £1,147 at ordinary prices twice nightly for one week of twelve performances. For very big attractions the prices may be raised. Has taken, at raised prices, once nightly, £2,880; twice nightly, £1,747—all figures not including tax.

Stage Dimensions: Pros. 30 ft., Grid. 58 ft., between Fly Rails 42 ft., Stage Wall to Wall 60 ft. by 74 ft., Take up 23 ft., Sink 22. ft. Paint Room and Frame.

The following is a representative list of companies who have played to figures ranging from £850 to £2,880, and will illustrate the possibilities that await attractions that can draw the public.

Covent Garden Opera
"Virginia"
British National Opera (2 visits)
"No, No, Nanette"
D'Oyly Carte Opera
Sir Harry Lauder (3 visits)
"Mercenary Mary"
Matheson Lang
The Co-Optimists
"Rose Marie"
George Robey
Graham Watson's Pantomimes, including Harry Gordon (5 visits)
"Little Minister"
Carl Rosa Opera
"Hit the Deck"
"Sunny" (2 visits)
"The Girl Friend"
"Last Waltz"
"Yellow Mask"
"Little Duchess"
Seymour Hicks
Layton & Johnstone (2 visits)
"Lilac Time" (3 visits)
"Last of Mrs. Cheyney"
John Lester's Revues
Harry Day's Revues
O'Mara Opera
"Tip-Toes" (2 visits)
"Swordsman"
"Aloma" (2 visits)
Sir John Martin Harvey
"Merry Widow"
"Treasure Island"
"Catherine"
"Katja"
"Farmer's Wife"
Etc., etc.

WHEN ARRANGING YOUR DATES FOR EDINBURGH AND GLASGOW PLEASE SEND NOTE OF SUITABLE VACANCIES FOR ABERDEEN—ONCE AND TWICE NIGHTLY

SHARING TERMS PREFERRED. Apply:
WALTER GILBERT,
HIS MAJESTY'S THEATRE, ABERDEEN
VACANT:
Once Nightly.—February 10th, 24th, March 31st
Twice Nightly.—May, June, July dates

THE VAUDEVILLE GOLFING SOCIETY

Presidents:
SIR OSWALD STOLL. MR. R. H. GILLESPIE.
MR. T. D. BELL.
Captain: MR JOHN HENSCHEL.
Vice-Captain: MR. HAL JONES.
Honorary Secretary and Treasurer:
CAPTAIN W. J. WADHAM,
32, Leicester Square, W.C.2.
AFFILIATED GOLF CLUBS:

	Members' Privileges
LONDON.	
Brent Valley (Hanwell)	5 days' free
Greystoke (Middlesex)	5 days' free
Harrow (Preston Road, Middlesex)	Free
Molesey-Hurst (Hampton Court)	5 days' free
South Lodge (Mitcham Common)	5 days' free
Sudbury (Middlesex)	5 days' free
PROVINCIAL.	
Manchester (Chorlton-cum-Hardy)	1/6 per day
Birmingham (Sandwell Park, West Bromwich)	1/6 per day or 6/- per week
Newcastle (Three Mile Bridge, Gosforth)	1/6 per day or 6/- per week
(Benton Park)	1/6 per day
Leeds (Sand Moor)	1/6 per day
Sheffield (Hallowes)	1/6 per day
Bristol (Long Ashton)	1/6 per day
Bradford (West Bradford G.C.)	2/- per day, 3/6 Sunday
Cardiff (Whitchurch G.C.)	2/6 per day, 10/- per week
Leicester (Birstall G.C.)	2/6 per day, 10/- per week
Nottingham (Rushcliffe)	5 days' free
Stoke-on-Trent (Trentham)	10/- per week
Southport (Hesketh)	5/- per week
Northampton (Northampton G.C.)	2/- per day or 6/- per week
Swansea (Clyne)	2/6 per day or 5/- per week
Ramsgate (St. Augustine's, Ebbsfleet)	3/- per day, 5/- 3 days, 10/6 week
Newport, Mon. (Rogerstone)	7/6 per week
Herts (Broxbourne)	5 days' free

Season's Greetings to all Sportsmen.
N.B.—Please replace the Divots.

EVERYTHING for the STAGE and FILMS.
W. CLARKSON,
Theatrical Costumier and Wig Maker,
41-3, WARDOUR STREET,
LONDON, W.1.
Telephone: GERRARD 0612. *Telegrams:* WIGGERY, LONDON.

Instantaneous Success in London of WILL MURRAY'S New Super CASEY'S COURT 1930

IN NINE SCENES.

ENTIRE NEW PRODUCTION. 50 PERFORMERS.

SEE THE CASEY'S ROOF GARDEN SCENE.

18 WEEKS' RUN IN LONDON Commenced December 16. Summers Brown Tour, Syndicate Halls.

Featuring WILL MURRAY and The New Comic ROY LEO

All Coms.—LEW LAKE, 49, POLAND STREET, LONDON, W.

PROVINCIAL PANTOMIMES

"CINDERELLA."

AT PRESTON.

Mr. Ballard Brown's pantomime production, "Cinderella," at the Empire, Preston, is a dazzling affair, full of life and laughter, and proves to be one of the most successful shows of its type this theatre has known in many years. This modern dressing of the old theme of "Cinderella" yields nothing to its predecessors. On the other hand, it registers an advance, for it has culled from the old all their best features, and has added a great deal that is new, good, and wholesome. Mr. Brown, realising that a one-man show is not what the public wants, has engaged a cast of talented artistes, and his distribution of the various rôles evidences rare discrimination. As a result, this sparkling production, in twelve beautiful scenes, has all the fascination and charm of the ever-new story, further enhanced by the magnificence of the performance, the wonderful lighting effects, and brilliant costumes.

Miss Margaret Glanville, outstanding among the vocalists, is dignified as the Fairy; Miss Ada Collins, in the name part, is a charming and graceful figure, who acts and sings with distinction; while Sybil Deslys, in the rôle of Prince Charming, is both stately and romantic. Cliff Shawe as Buttons, and Harry Marsh as Baron Hardup, are chiefly responsible for keeping the fun on the move. Both have a fund of jokes and stories that seems unending, and things go with a decided swing whenever they are on the stage. Miss May Warden and Miss Maisie Ashley, as the Ugly Sisters, are comediennes who can quickly build up a humorous situation.

Dancing is a prominent feature, and splendid displays are provided by The Hurdles, Miss Vera Bargus, the Empire Girls and the Klifton Kabaret Kids. Outstanding specialities also come from Jolly Jonny Jones and Company, and Maci's Miniature Ponies. The Principal song hits are "Sandy Macpherson's Wedding," and "Eeh, I Yam Bad," specially written and composed for Mr. Marsh by Frank Taylor; "Let Me Dream In Your Arms," by Miss Collins and Cliff Shawe; "This Is Heaven," by Sybil Deslys; "In The Heart Of The Sunset," by Margaret Glanville. Compliments are due to Mr. Leslie Vivian, the musical director, and the excellent orchestra. Mr. George Bishop is the producer.

"RED RIDING HOOD."

AT READING.

Mrs. Kimberley and Frank H. Fortescue are again responsible for Christmas pantomimo at the County Theatre, Reading, and have produced another first-class show, founded on the good old nursery tale of "Red Riding Hood." Crowded houses witnessed the performances on Boxing Day and were delighted with the excellent presentation of the familiar theme. The pantomime is supported by a very capable company. Miss Eva McDonald gives an exceedingly clever impersonation of Boy Blue, being well supported by Miss Kathleen Hesketh, who is a charming Bo Peep. Billy Leo as Simple Simon is the leading comedian, and creates great amusement throughout the performance. Tommy Davis is also most amusing as Mother Hubbard; Billy Saymore makes the most of the character of Baron Hardup; Rex de Vasse is a formidable Wolf; Miss Lili de Vasse is a very graceful and attractive Fairy Sunshine; Baby Beryl plays charmingly as Little Red Riding Hood; Miss Elsie Winter is good as Marjory Daw, and the Willenors fill up the cast of principals effectively as Oppie and Peggy. Many of the most-popular musical numbers of the day are introduced into the performance. The Baron creates much amusement by his rendering of "Why Should You Put Sugar With The Lemon?"; Red Riding Hood sings "Sleepy Valley" very prettily; the Wolf and Fairy Queen are heard to advantage in the duets, "The Battle Eve" and "The Moon Hath Raised Her Lamp Above." Other popular musical items are "Give Yourself A Pat On The Back," "Perfectly Satisfied," "Sleep, Baby, Sleep," and "Breakaway."

The pantomime is splendidly mounted. The Village of Sunshine is a pretty scene; Butterfly Land is a most effective spectacle, with its wonderful transformation and Ballet of Butterflies; the Forest of Delight and Boy Blue's Palace are also worthy of special mention.

The specialities comprise a very clever comic cycle turn by the Willenors; Delvaine's Marionette Theatre, which occupies the full stage, the clever manipulation of the puppets being very warmly applauded; the Linden Patey Troupe of Juveniles introduce some graceful dances; and Tommy Davis and Leo and Hesketh also specialise.

The pantomime is produced by Frank H. Fortescue, Bert Cowley is the general manager, Will Hewitt the musical director, and Dick Wilson stage manager.

"DICK WHITTINGTON."

AT SOUTHEND.

This seventh year of the Repertory Company at Southend still finds them going strong, and "Dick Whittington" is an admirable Christmas production. The fairy story is faithfully followed, with plentiful embellishments of fun, plenty of popular songs and dancing galore. Fitzwarren's shop, at the docks, the cleverly comic shadowgraph scene, the palace gardens of the Emperor of Morocco, on board the "Saucy Sally," and the gorgeous finale at the Guildhall—a particularly effective and well-dressed scene—are typical examples of excellent mounting, scenery and staging. Nellie Turner is a handsome Dick, dashing and debonair, and she not only acts well, but sings delightfully such popular favourites as "Tell Me More About Love," "When You Get Over the Hill," and "Wake Up," as well as helping materially in the duets with Alice, such as "Do, Do Something," and the concerted pieces, such as "Breakaway." Nora Turner is pretty, dainty and demure as Alice; she has a particularly sweet little voice and her rendering of "This is Heaven" is excellent. William Aldous, as Idle Jack, and H. Hodgson Bentley, as Sarah, the cook, run a neck-and-neck race for priority as indefatigable purveyors of humour, and keep the ball of fun rolling all the time. Idle Jack shines in the comic songs, "Is Izzy?" and other ditties, and H. Hodgson Bentley comes out strong in "A little advice to the Mothers." Clement Wood and Gerald Curran, as the Bosun and Mate, are a comical pair and each does his share in the fun-making. The eccentric dance of the one, and the farmyard chorus song of the other, are noteworthy. Their "Co-Op Shop" duet is one of the hits of the panto, and the trio, with Idle Jack, "They all start digging up the road," is equally good. Mention must be specially made of "The Painted Doll" dance in the last scene, a most effective display by the chorus. Stella Friston is a charming songstress and her picturesque rendition of "Deep in the arms of love" and "Weary River" are exceptionally good efforts. Philip Lennard is highly dramatic as King Rat, and sings "I am King" capitally. Cyril Gunter, as the miller's cat, Tommy, is well in the picture. Rolfe Davies does his share as Alderman Fitzwarren, and Bertram Stevens is an urbane Emperor of Morocco. Peter Rederfinch as the Demon Rat, Mary Cooke as the speciality dancer, and Edythe Graham as Fairy Bow Bells, who speaks her part well, and a bevy of beauty all work loyally and well.

"PUSS IN BOOTS."

AT WOOLWICH.

Fairy Astra	Miss Nora Glennon
Dismal Delia	Miss Gladys Ashton
Peter Piper	Miss Marie Beck
Goody Durden	Miss Gwen Stella
Squire Squander	Mr. Harry Howe
Dame Durden	Mr. Richard Hassett
Nab and Grab	The Two Jacks
Margery Daw	Miss Gipsy March
Jack Robinson	Miss Aida Wolfe
Colin	Miss Nora Delany
Tommy	Mr. Ally Alberto

Mr. F. R. Littler's twenty-first annual Christmas pantomime is entitled "Puss in Boots," but it is a different "Puss in Boots" to that which we know so well. Perhaps the story is improved by Mr. F. Leslie Moreton's capital book, but let us recount the plot in this show, and our readers can judge for themselves. Our hero is Colin, a miller's son, and he comes to the village at Muddlecombe, which forms the first scene, in search of his uncle, Squire Squander. Here he meets our heroine, Goody Durden Two Shoes, and, as in all really good pantomime, they fall in love at first sight. Goody has been granted by her Godmother, the Fairy Astra, three wishes, but Dismal Delia, a witch, steps in to spoil two of them. The third, where Goody wishes that Colin's cat, Tommy, can talk is granted, however, and in the Squire's Museum, Tommy puts on the boots which give the power of speech. On the deck of the "Nautilus" Squire Squander, who has married Goody's mother and is out to steal Colin's fortune, throws the boots overboard, but Colin recovers them from the Ocean depths, which forms the last scene in the first half. The opening scene of the second half is "Jazzmania Castle," where Tommy kills the witch, Dismal Delia, transformed into a rat; then Colin finds his fortune by the Wishing Stream, and in the end, in "The Gardens of the Palace," all ends merrily enough to the sound of wedding bells, as in all the best pantomimes, it should. There is plenty of scope for comedy in all this, and it is taken full advantage of by the company concerned. Some of the scenes, too, are beautiful in the extreme, that of "The Ocean Depths" and "The Gardens of the Palace" particularly so. The incidental music is by Messrs. S. P Swanton and George Colbart, whilst the dances and ensembles have been cleverly arranged by Miss Neita Mack. The production is an excellent one, almost the best we have seen here, and Mr. Emlyn Davis, who produced, under the personal direction of Mr. Prince Littler, deserves much praise for it.

Once again, Miss Nora Delany is principal boy, and her Colin is a delightful study. She is the sturdy, irrepressibly joyful miller's son to the life, and she enters into the spirit of the show with rare zest, enthusiasm and vivacity. Of course, the patrons here just love her, and deservedly so. She sings in fine style "Give yourself a pat on the back," "My blackbirds are bluebirds now" and "The wedding of the painted doll," among other numbers. In the last-named she has the assistance of a number of "painted" dolls. Her duet, "Excuse me lady," is with Miss Gwen Stella, a pretty and dainty Goody Durden Two Shoes. How the very little ladies in the audience loved her and envied her! Mr. Richard Hassett is positively brilliant as Dame Durden. Goody's maternal relative, in the hands of Mr. Hassett, is one of those dear souls whose every entrance makes for mirth. Personality is certainly there, and in nearly all the comedy scenes Mr. Hassett's power is felt. "I lift up my finger and I say tweet, tweet," is a great number for Mr. Hassett and very cleverly does he get the audience to join in and then do a concerted sneeze. It is great fun. "Mucking about the garden" and "Is Izzy Azzy Wozz?" as a duet with Miss Delany are other capital numbers. The Two Jacks play the Brokers' Men, Nab and Grab, excellently. How the kiddies roared when they tried to get the cat in the bag, and then didn't! But all their work was to make the youngsters and their grown-ups laugh, and they succeeded well, whether in knockabout fun or quieter comedy.

Mr. Ally Alberta is surely the most wonderful cat yet seen in pantomime. His very knowing antics and his clever by-play quite endeared him to Woolwich-ites, and this talkative puss will be spoken of when the rest of the show has become one only of happy memories. Miss Aida Wolfe made a striking figure of a sailor lad, Jack Robinson; she gave to the part distinction and charm and acted really well. Her partner was Margery Daw (the Village Flirt), played by a sweet little lady, Miss Gipsy March. These two scored heavily with the song and dance "Baby! Come on!" Mr. Harry Howe was Squire Squander, and the villainies of the Bold Bad Landlord were most ably put over by Mr. Howe. Miss Marie Beck had a good deal to do as Peter Piper, described as a Page, and she did it all with a perkiness and self-possessiveness that was delightful. Miss Nora Glennon made a very pleasing Fairy Astra. She always came on at the right moment to stop the wiles of the witch, Dismal Delia, played excellently by Miss Gladys Ashton. Mention should also be made of the numerous specialities introduced into the show. First and foremost is the initial appearance in England of the celebrated Gue-Tsang Chinese Wonders, who present a marvellous pageant of Oriental splendour. They came here direct from the Winter Garden Theatre, Berlin, and should be pleased with the demonstrations of appreciation of their clever work. Then M. Ally Alberton's speciality is an excellent one. He is well described as "The Boneless Wonder." Miss Nora Glennon's Russian dance revealed her as an able exponent of terpsichore, and Terry's Famous Juveniles and the Lilian Grace Girls not only form a most efficient singing and dancing chorus, but provide special items that are greatly enjoyed and loudly applauded. Miss Blanche Littler is general manager for the pantomime.

"CINDERELLA."

AT WORCESTER.

In his production of "Cinderella" at the Worcester Theatre Royal this year, Mr. Reg. Maddox has achieved another triumph. There were crowded houses at the opening performances, and the number of bookings for some time ahead is a great testimony to Worcester's appreciation of Mr. Maddox's productions. The ten scenes are all beautifully designed and the story itself is in keeping with the excellence of its background. The scene in which Cinderella is transformed from the kitchen drudge into a lovely and gorgeously attired lady is especially well devised, and few better-designed scenes have been seen in the Worcester stage than that in which Cinderella is driven off to the ball in a carriage drawn by a number of dainty ponies. The ballroom, the palace garden, and the fairy bower also call for special mention.

Miss Kitty Storrow is an admirable principal boy, and her vivacious personality and attractive voice are great assets. Miss Eve Davison is an ideal principal girl; she has a sweet voice and a charming appearance. Her songs were well received at the opening matinée, and there was an enthusiastic demand for encores. Mr. Tom Scholey and Mr. Geo. Scholey are pronounced successes as the Ugly Sisters. Their clever make-up and experienced acting carry their parts along with a swing. Mr. Syd Munroe is an accomplished humorist and very little of his work fails to "get over." As Pimple, he has seldom scored a greater success. Mr. Arthur Carvey, as the Baron Hardup, is also a big favourite, and Mr. Stan Stanford (the Bailiff), Mr. Duncan Villiers (the Demon), Mr. Jack Howard (the Valet), and Mr. Fred Rogerson (the Clown) are excellent in their parts. Miss Elsa Norman, Miss Iris Norman, and Miss Olive Rowland are admirable as the attendants on the Prince, and Miss Edythe Bernard makes a beautiful Fairy. Specialities are contributed by Campbell and Rogerson in "Freak Frivolities," Jeffie Earle's Moonbeams, Valerie Florence's Twelve Little Gems and Reg. Maddox's Miniature Ponies. Mr. Frederick Humphries is the musical director.

"RED RIDING HOOD."

AT YORK.

Bert Loman has every reason to be pleased with his first pantomime venture in York. In conjunction with George Melbah he is responsible for the "Book," which, allowing for pantomime latitude, adheres closely to the well-known fairy story. The lines are well written and witty and some amusing situations have been cleverly evolved. There is some charming scenery, notably the "Village of Maybee," "The Woods, Autumn Changing to Winter," and "The Palace of Delight," each gems, and the dresses are particularly beautiful, the colour schemes being most artistic. In the title role, little Renee Argent gives a sweet and demure rendition, singing "Springtime" and "Amarillo" very cleverly. Joyce Lyn, a dashing Boy Blue speedily finds favour. She has a charming presence and sings "Painting the clouds with sunshine," "Sweethearts on parade" and "When you've gone" in her well-known clever style. Joan Vallis makes Bo Peep a winsome personality. She is a dancer with an original style who finds much favour. In conjunction with Joyce Lyn she sings "What can I do if you don't love me?" effectively and individually; her vocal efforts in "The sun is at my window" and "Come on baby" are clever. The comedians are well led by Barry Barnes, whose Simple Simon is a most amusing personality, his broad unctuous humour exactly suits the part and his song "Why is a lemon sweetened with sugar" is a popular item. Excellent support is rendered by Winnie Etheridge, a prepossessing Fairy Sunbeam with a sweet voice. Jimmy Furse, the Wolf, Len Martin, Jimmy Green, Bert Barton, an amusing Johny Stout, Owen Mullarky an effective Baron Graball, Helene Liliana—Jack and Maisie Robson Gill. Lastly, but by no means least in order of merit there is the Dame Briskitt of Carrie Cole, this being an effort worthy of the highest commendation. Her quaint Lancashire dialect is distinctly funny.

Specialities are effectively introduced by "The Ten Apex Girls," "The Six Dandy Lasses," "The Four Jolliboys," and Mlle. Helene, the latter, a contortionist of exceptional merit, is warmly applauded.

CON COLLEANO

Farewell to England

Hoping to Return

Season's Greetings

NERVO AND KNOX

Send Compliments of the Season to All

"PUSS IN BOOTS."

AT YORK.

Mr. George Brydon Phillip's 33th Annual Pantomime "Puss in Boots" had an excellent "send off" at the Theatre Royal on Boxing Day when large audiences were delighted with the prime fun offered them. Victor Stevens was a past master in the art of writing pantomime libretto, and in the present instance a terse and amusing book is available. An excellent company, all hard workers, has been assembled, and as the spirit of "team working" prevails throughout, the result is eminently satisfactory. Jack Grist, the Miller's youngest son, has a charming exponent in Renda Rudd, a principal boy with a style at once fresh and captivating. Una Brewer as the Princess Pansy was particularly pleasing, her pourtrayal being artistic and charming, and her singing gave much pleasure. Mona Ewens—Prince Ferdinand and Betty Prince—Amaranda and R. B. Hunter—Mephisto, had small parts which they handled in a skilful manner and a delightful Fairy Hymen was seen in the personage of Phyllis Goodwin. She has an excellent voice which she uses with great effect in the songs allotted to her. In the clever hands of Harry Emerie, Dame Dorking at once becomes an amusing personality. This clever impersonation gives evidence of careful study, and the result was an instantaneous success. Lennie Dormer was perhaps the most lifelike Puss seen here; his antics and general treatment of the popular part are both lifelike and amusing. Tom G. Hanlow as King Koko keeps the ball of fun rolling with a will and Billy Hamel and Eddie Julian as the two brothers Bill and Syd, cause infinite amusement. To the juvenile mind, Richard F. Symons was a most appalling Giant Grim Goblin. He handled the role with great skill. Specialities were introduced by Lennie Dorner. The Ten Lyricals and a wonderful bouncing and horizontal bar act by Eddie Julian and Partner was one of the successes of the production. The scenery from the Leolyn Art Studio was effective. "The Old Homestead," "The Harvest Home," and "The Palace" being especially beautiful. During the pantomime the following songs excellently rendered found favour: "Perfectly satisfied," "Don't be unkind baby," "Pat on the back," "What can we do without money?" "The sun is at my window," "Halfway to Heaven," "Why should a lemon be sweetened with sugar?" "Ragamuffin," "To be in love," and "On her doorstep last night." The York children look to George Brydon Phillips to give them a pantomime they can both understand and enjoy, and again he has not disappointed them.

"GOODY TWO SHOES."

AT TORQUAY PAVILION.

Attention to detail and the use of brains are features of the production of "Goody Two Shoes" at Torquay Pavilion. It is a real pantomimey pantomime, and the general manager, Mr. George Grogie, has some very fine talent in the company, particularly the principal boy and principal girl—Miss Queenie Pickford and Miss Ether Hall. The pantomime producer has throughout kept the child in mind, and in addition there is much to please the older folk. The scenery is gorgeous; the spectacular scenes are such that all lovers of pantomime desire to see. It is both seasonable and surprising.

JOCK McKAY

THE SCOTTISH AMBASSADOR OF MIRTH.

SAILING JANUARY 7th, from Liverpool by "NEWFOUNDLAND" TO NEWFOUNDLAND

LOEW CIRCUIT

Thanks for all Offers for Pantomime, but owing to above Tour could not accept.

c/o HORWITZ, 160, West 46th Street, New York.

P.A. 14, Babington Rd., S.W.16.

SEASON'S GREETINGS from - - - AUNTIE

MAY HENDERSON

AND "PUDDEN"

THIS WEEK—SOUTH LONDON PALACE.

WHO IS THIS GUY?

I have never heard a man get so many laughs on talking alone.
—*Mr. John Lester.*

This man gets a laugh every time he opens his mouth.
—*Mr. Norman Lee.*

A genius who knows what tickles the public.
—*The late Mr. T. E. Dunville.*

I consider you one of the best comedians in this Country.
—*C. B. Cochran (in a letter).*

A Happy and Prosperous New Year to All.

JACK BROWNING

THE DEMON DANCER.

NOW PLAYING SOUTH AFRICAN SEASON. COMMENCING FOUR MONTHS CONTINENTAL SEASON IN APRIL.

ALL COMS - - - - - SIDNEY BURNS.

Season's Greetings to All

from

Jack Stanford

The Dancing Fool

Xmas and New Year's Weeks
EMPIRE, SOUTHAMPTON
with
"WAKE UP AND DREAM"

Direction - - - - Sidney Burns

JIMMIE

PICKARD

AND HIS CHINESE SYNCOPATORS

WISH EVERYBODY HAPPY NEW YEAR.

REEVES & LAMPORT.

PROVINCIAL PANTOMIMES

"ALADDIN."

AT LIVERPOOL.

The Emperor of China...S. Griffiths-Moss
The Grand Vizier ..... Phil Phillips
Abanazar ..... Albert Darnley
Li Hi, Li Lo, Li Lower ..... The Three Pirates
Pekoe ..... Archie Glen
The Widow Twankey ... Tom D. Newell
Aladdin ..... Ella Retford
Princess ..... Nita Croft
The Great Roc ..... Harry C. Robinson
Slave of the Ring ..... Jean Andrews
Slave of the Lamp... Harry C. Robinson

Some of those people who are ever busy expressing the decided opinion that pantomime is dead should have been present in the Liverpool Empire, on Boxing Day, when Mr. Julian Wylie produced his twelfth "annual." The enthusiasm shown by young and old alike might have changed their views. All previous pantomimes have been successful, and the latest, judged from any point of view, leaves little doubt that it will also be placed on the list of satisfactory ventures. Everything that goes to make a jolly good show is here—splendid stage pictures, lots of novelties and fun, and a first-rate cast.

The story of "Aladdin" lends itself to colour and picturesqueness, and in this respect enterprise on the part of the producers has been lavish, for some of the scenes are as bright with Oriental surroundings as anything seen on the stage for a long time. Several of the ensembles can only be described as magnificent. Among the principal scenes are "The Garden of Jewels," "Courtyard of Aladdin's Palace," and the "Great Pagoda," the last-named, which closes the pantomime, being a wonderful example of stage-craft.

Apart from the fact that the exquisite mounting of the show was given full scope on the vast Empire stage, and that the eye was pleased from beginning to end, the work of the artistes was excellent in every way. Ella Retford seemed in her element, and undoubtedly made an animated and gallant Aladdin. The popular comedienne soon earned great favour, and delighted everybody with her acting and singing, among her well-received numbers being "Keep Your Sunny Side Up," "I'll Keep Off the Grass No More" (a neat topical), and, with Miss Nita Croft (Princess), "Everybody Loves You." "The Wedding of the Painted Doll," with a number of children, was received with great applause. Miss Croft came in for a cordial reception by reason of her sweet vocalism and personality. Her special number, "Tiptoe Through the Tulips," was greeted with much enthusiasm. In the piece Miss Croft is assisted by a bevy of girls dressed as tulips, and a very effective movement is gone through by the backward bending of the performers causing the petals to close. Another pretty incident was that in which Miss Croft led a troupe of children who built up a series of pictures by H. M. Bateman from big children's blocks.

Archie Glen, as Pekoe, did some excellent work, and especially raised shouts of laughter with his simulation of a drunken fiddler. His chorus number, "Why—Nobody Knows," proved acceptable. Tom D. Newell, the Dame, had some surprising make-ups, all of which provoked great merriment. His burlesques of classic dances was one of the triumphs of the show. The Three Pirates put in some smart knockabout work, and Miss Hilda Butsova delighted with her wonderful dancing. Other well-held rôles were those of the Emperor (S. Griffiths-Moss), Grand Vizier (Phil Phillips), and Abanazar (Albert Darnley).

The lyrics are by Clifford Harris, Valentine and Donovan Parsons, and the music composed, selected and arranged by James W. Tate and E. W. Eyre.

It is stated that the advance bookings for "Aladdin" are great.

"GOODY TWO SHOES."

AT LEEDS.

Humour is never long absent from "Goody Two Shoes," at the Leeds Grand Theatre, but perhaps the impression that will last longest is one of charm and spectacle. Full use has been made by Mr. R. C. Oldham, author and chief scenic artist, of the great stage of the Grand, and some of the twelve scenes will long be remembered.

In "Mrs. Seed's New Home" there is an ingenious quick-change of floor and ceiling; and there is a massive splendour about "The Hall of Music," with an unexpected finish, when the quaintly-figured pillars revolve. The fairy-story atmosphere is never lost, but is strongest in "Goody's Dream of Fairy Tales," a magnificent spectacle. Introduced by the fairy, the characters of the fables come in from a dim background. Group by group they fill up the stage, elevated, until the picture is completed by Goody (Miss Mimi Crawford) and Jack (Billie Hill) topping them all in the background. There is novelty in Les Klick's speciality of quaint illuminated figures against the black stage, and another fine spectacle in the closing scene, "The Terrace" giving three flights of stairs for the company to descend.

The company is one of the best gathered at the Grand in recent years, and the general standard is high. Billie Hill will please many thousands before the pantomime closes. She has grace and virility, and skill in making her own enjoyment contagious. She works very happily with Goody (Miss Mimi Crawford), who is lithe and smooth in her part, and has ability to impress her songs on the audience.

The comedy is in strong hands. Marriott Edgar makes the widow a woman of infinite jest; J. H. Wakefield carries the tang of the deck scene right through the show, and Dick Evans, deep in voice, rich in facial expression, adds good jokes and an unflagging gaiety of spirit. Alfred Grant is hearty in his Demon's spell; Monica Woodhouse is fittingly light as the Fairy; Ally Ford is the efficient Tape; and Marilyn and Jani contribute much-appreciated speciality dances. Not the least figure of the show is the Cat, and Mr. Jack Hurst made himself a great favourite on the stage and in the intervals with his antics.

One of the most appreciated of the song numbers was "The Topper, the Bowler, the Cap" (original), a trio, funnily and cutely hitting off the upper, middle and working classes.

"Goody Two Shoes" will have a long run.

"MOTHER GOOSE."

AT LEEDS.

"Mother Goose," Francis Laidler's pantomime at the Leeds Theatre Royal, has had an enthusiastic send-off and seems booked for one of the accustomed long runs at this theatre. The story hangs well together, though it is embellished with an abundance of topical and local jokes which are always popular in Leeds.

The pantomime has been richly dressed and set and the many opportunities offered by the story for attractive scenes have been enthusiastically taken. There are fourteen scenes, and one of the most pleasing features of them is the harmony of colour between them and the gorgeous costumes. "The Path to the Magic Pool," in which the company crosses the stage along the trunk of a fallen tree, is delightful in its Autumn colourings; "Holland" is less like scenery than a beautiful picture with fields of flowers and a moving windmill in the background, and in the foreground huge red and yellow umbrellas sheltering market stalls; "Gooseland" is a setting of architectural ingenuity, with its houses, furniture and dresses influenced by the all-dominant egg.

The company is strong individually and in team spirit. Norah Blaney gives more proof of her versatility. Where the story demands it, she has all the effervescing self-assurance of the principal boy; when she gets her chance at the piano, she accompanies herself and sings two clever little numbers of adult sophistication; and she comes nearly knock-about in the balloon-basket scene with George Lacy, the Dame.

George Lacy gives a very thoughtful study of "Mother Goose." That does not mean he is lacking in spontaneity or freedom; but it does mean he makes most of every second he is on the stage. He is as funny as his costumes, and his dancing is both clever and humorous. He is admirably seconded by Walter Amner, who makes Jack an entertaining study without neglecting his part as "feeder."

Kathleen Burgess is pleasing as the Fairy and has a clear voice, and Joan Brett as Jill has both a charming presence and ability to sing sweetly and clearly. Bibi Delabère as Gretchen adds a quaint foreign accent to her pertness, and Norah and Peg St. John do not disappoint their big local following. Angus Strong makes a powerful Demon, and, as in all Laidler pantomimes, a big feature of the show is the work of the Sunbeams, dainty dancers as well as delightful little people.

"Mother Goose" will be another big success.

"RED RIDING HOOD."

AT LUTON.

"Red Riding Hood," presented by W. Barrie Baldrick and G. E. Williams, in conjunction with Charles Beanland, opened at the Grand Theatre, Luton, on December 23. The story follows traditional lines, most of the familiar panto. figures appearing: Dame Trot, her doltish son, Sammy, the bold bad Baron, Prince Charming, Little Bo-Peep, the Fairy Queen, and of course Red Riding Hood and the Wolf. The show is well staged and dressed, the outstanding effect being a Summer to Winter transformation scene, "Poppyland" and the Palace finale being also good. Red Riding Hood and the Fairy Queen are played by two times, Lily and Babs, who fully deserved the big hand they received at the final curtain. Dolce Cariello is well cast as the Prince, and Melville Birley is an adequate Wolf. Charles Beanland plays Dame Trot, and with Willie Cave, as Sammy Trot, is responsible for most of the fun-making.

For chorus work and speciality dancing the panto is well served by The Six Alexandra Girls, the Eight O'Shea Girls and the Eight Rosebuds. The last-named are an exceptionally bright set of juveniles, while the O'Shea Girls and the Alexandras might be given a little more to do. The youngsters—Lily and Babs and the Rosebuds—sing and dance to the most topical songs, including "Me and the Man in the Moon," "Wedding of the Painted Doll," "Slumbertown," and "Hello, Montreal." Marlie Caird, who appears as Bo-Peep, provides a comedy interlude with "Mary," and joins Dolce Cariello in the duet "I Ain't Certain," while Charles Beanland sings "On Her Doorstep Last Night." Dolce Cariello's solo numbers include "Perfectly Satisfied" and "When You Are Gone." Melville Birley has a good song in "The Wolf," and he has a really fine voice. Willie Cave's chief comedy song is "Now, Sarah," and this he contributes on community singing lines. An acrobatic turn by Pasqui and Peru is clever and funny, and delights both kiddies and their guardians. The book is by Will Fieldhouse, music by Fred Elkin, Frank Seddon is the musical director and Miss Belle Sharpe is the wardrobe mistress.

"ALADDIN."

AT NORTHAMPTON.

Crowded houses at both matinée and evening performances gave a most cordial reception to the pantomime "Aladdin," which was produced by Ballard-Brown at the New Theatre, Northampton, on Boxing Day. The "script" is by J. M. Jones, who has evolved an amusing show from the story, which, like Peter Pan, never grows old, and even though the plot may lean a little from the excepted version, he has adhered as closely to the famous narrative as modern exigences of pantomime will justify. The entertainment provides three hours of solid fun and amusement for both "great and little children." The music is by Tom Sutton and is bright and tuneful throughout.

The twelve scenes which artistically illustrate the varying fortunes of "Aladdin" are elaborately constructed, and with the opportunities afforded by the very up-to-date stage lighting arrangements now installed at the New Theatre, some gorgeous effects are obtained. The piece opens with an Egyptian Temple and is followed by the Port of Pekin, Corridor in the Palace, Widow Twankey's Laundry, The Road to the Cave, The Cave (a particularly realistic set), Widow Twankey's Boudoir, Plazza of the Palace, Feast of Lanterns, Palace Gardens, Road to the Palace, and the Grand Palace, all of which are capital examples of scenic art and breathe an atmosphere of the East.

The principal boy is Hylda Rowland (perhaps better known in Northampton as one of the Ciro Sisters), who carries out her duties in a very dashing style, singing, acting and dancing her way through the piece in a manner which compels applause. Included in her numbers are "Do Something" and "Painting the Clouds With Sunshine," and in conjunction with Pearl Taylor, "S'posin'." Miss Taylor makes a winsome Princess and utilises her charming voice to good effect in the opening recitative of Scene III. Dick Montague is a most diverting Widow Twankey. He delivers his business well and keeps the house in continual merriment. His first number, "Pat Yourself on the Back," is put over with such keenness that he soon has the entire audience singing the refrain. His topical number, "There Ain't Many Babies About," contains several really witty local allusions smartly done. Abanazar is in the very capable hands of Peter Fannon, and a great deal of the success of the pantomime may be attributed to his quaint humour. He loses no opportunity of providing laughs, and his song, "My Diet," is well worked. Miss Dorothy Rose is a prepossessing Genii of the Ring, and cleverly sustains her part. Two exceptionally smart burlesque artistes are Leon and Kiki, who introduce their speciality skating act. Miss Auriol Ley is a wonderful little dancer. A special scena is arranged for the fire-dance of De Deo in the second half of the performance. Gordon Brown is the Emperor, and sings a couple of songs in his rich baritone, "The Pathway to the Desert" and, with Dorothy Rose, "My Song of the Nile." Don Melville is quaint and amusing as Wishee Washee, and extracts quite a lot of fun from his burlesque conjuring business. The remaining parts, The Vizier (Stanley Groves), Pekoe (Gladys Powsey), San Tee (Lilian Phillips) and Slave of the Lamp (J. Matheson Jones), are excellently carried out. The Twelve O'Shea Girls give a capable team dancing act and the Twelve Tiny Mites win general exclamations of approval. Amongst the additional song hits which prove particularly useful are "Jollity Farm" and "Back to Chatternooga."

"JACK AND JILL."

AT LEICESTER.

Once more Mr. Fred Clements has scored with his Christmas show at the Royal Opera House. The annual pantomime "Jack and Jill," was produced on Boxing Day, and met with a great reception. This being the ninth year that Mr. Clements has been responsible for Leicester's annual pantomime, goes to show how popular he is in the midland area. It has been written specially by Fred Clements and John Tiller, and there are some amusing comedy scenes by Jack Clements, with pleasing and tuneful music by Dudley Powell and Ernest Arnold. The scenery is by Markwell Davis and Bert Linton, while the ensembles have been arranged by Lily Bell. The story is the old one brought up-to-date, and is told in twelve scenes, and is full of clean, wholesome fun. The scenery is on an elaborate scale, and is very pretty, the chief scenes being The Magic Well in Fairyland, Everbright Fair, The Haunt of the Rats, Palace of Roses, and The King's Palace, all of which are splendidly arranged.

As Princess Bountiful, Miss Kitty Lovaine creates a good impression with her singing, dancing and acting, her numbers "Oh Honey" and "If I Were Queen" being well rendered. Teddy Butt made a dashing leading boy (Hubert), and sang in fine style "Putting Your Arms Around Me" and in the duet with Kitty Lovaine the song featured was "You Were Meant For Me." Maisie and Ronald were capitally portrayed by Almo Valdor and Winnie Braemar, and sang their item, "Early In The Morning," in a pleasing manner. The Fairy (Elsa Cowie) met with great applause for her rendering of "Heart Of Sunset," while the Demon (Graham Crawford) sang and acted in brilliant style. Two clever children (Ena Inwood and Mary Harrop) take the parts of Jack and Jill, and received much applause when they sang "Love Me, Honey." As regards the comedy, a quartette of delightful comedy merchants kept the fun going at high speed; Reggie Dingle as the Dame, Al Maurice (Sammy), George Beachcroft (Squire) and Leslie Hollwood (Baron) all worked hard and got full appreciation for their efforts. Their songs, "Bow Bow Bow," "My Wife Is On A Diet" and "Only Me Knows Why," were all taken up by the audience. There are several specialities. Vadier and Doreen are two clever artists in a delightful dance act. Lily Bells' Frivols feature many pleasing dances. A troupe of children that always go well are the Twelve Starlights, who sing and dance well. The Cycling Brocks and Kirby's Flying Ballet introduce pleasing items, and Leslie Hawkins as Silias, the wicked old man, proves himself a first-rate actor. The chorus worked hard, while the same can be said of the augmented orchestra, under the direction of Ernest Arnold.

The pantomime is produced by Philip Howley under the personal supervision of Fred Clements.

Mr. C. Armandus is the acting manager for the Fred Clements Pantomime Productions, Ltd.

MANCHESTER ATHENÆUM A.D.S.

The operatic branch of the Manchester Athenæum Dramatic Society made a brave show when they produced "The Emerald Isle" on December 19 for three consecutive performances. Written by Basil Hood and partly composed by Arthur Sullivan and partly by Edward German, the piece has no claims to be ranked with the popular Gilbert and Sullivan series, for there is practically nothing in either the story or the lyrics to give point to the music—which is frequently piquant and charming enough—or to induce one to familiarise one's self with a single phrase. From the modern point of view, in fact, the opera is almost stupidly artificial; there is not a single character with any claim to reality who has anything to do with the plot. Nevertheless, it is spectacular in its way; and it is singable—which is why amateur operatic societies put it on. Another reason is that it makes no call for any particular acting quality in the performers; which is a great consideration for those performers whose equipment consists of little more than a voice. So much more is it to the credit of the Athenæum Society that its performance—directed by Alan Pitt—was sufficiently vivified to keep it more or less on the move.

The part of the young rebel, Terence O'Brian, was played, if not vigorously, at least tunefully, by Mr. Jack H. Lingard, who had scarcely the weight of personality necessary to the situation. His vis-a-vis, Lady Rosie Pippin, was impersonated by Miss Lilian Whiteley, who made quite a considerable success, vocally, and who may go much further than this some day as a singer, whether she develops her speaking voice or not. Miss Alice Monks both acted and sang well in the real Irish style as Molly O'Grady, the peasant girl, and a smart performance was given also by Miss Ida Greenhalgh as Susan, Lady Rosie's maid. Mr. Eric Bland, with a forceful voice but a very muffled delivery, was nevertheless effective as Sergeant Pincher. Mr. C. H. Grindrod as Pat Murphy, the fiddler, did not seem to be well cast. In direct contrast was the Professor Bunn of Mr. W. H. Ferguson, who seemed to enjoy the humorous complications of his rôle as much as the audience did. Unquestionably the most experienced work came from Mr. Harry Ashbrook as the Lord Lieutenant, and Miss Gina Gallocher as his wife, the Countess. Despite some vocal mannerism of the former, their singing and deportment had quite the professional touch, and were delightfully clear and weighty. Among incidental flaws of a performance which was well staged, and had the advantage of the usual excellent chorus massed by the M.A.D.S., it may be observed that lapses from the spoken brogue into the pure vocal manner of an English drawing-room were now and then distinctly ludicrous.

CHRISTMAS AT DENVILLE HALL.

Mr. Alfred Denville has sent us the following description of Christmas at Denville Hall:—"Christmas comes but once a year, and in no part of the British Empire was it celebrated with more good will and gusto than at Denville Hall, the Haven of Rest for Aged Members of the Theatrical Profession, where the residents have been looking forward to it ever since the wonderful Christmas of last year. Milton Bode, as usual, sent the turkeys and wine, and Buchanan's the whisky. Many other handsome Christmas gifts were sent by various friends. The table was beautifully decorated with a huge Christmas tree, electrically lighted by Digby's, and over fifty people were present, including Miss Annie Saker, Miss Ida Molesworth and Mr. Denville. The toasts of the Grand Patron, the President, Life Governors and 'Guv'nor' were received with acclamation, as was that of the manager and manageress, Mr. and Mrs. Edward Furneau. After tea a party of friends arrived, including relatives of some of the residents, and the Irving Room was specially decorated for dancing, which took place until the early hours of the morning. All the old Mummers voted it a huge success. A similar feast will take place on New Year's Eve, the good things being provided by the President, Sir Gerald du Maurier, and an anonymous friend of the President of the Theatrical Managers' Association (Mr. P. M. Selby), and others. Thus will pass 1929, and all are looking forward to 1930."

A HAPPY NEW YEAR TO ALL FROM

TOMMY LORNE

Principal Comedian, Theatre Royal, Glasgow, Panto.

THE GREAT SCOTTISH COMEDIAN AS MODELLED BY WILLIAM LAMB, THE EMINENT SCULPTOR WHO WON THE COVETED GUTHRIE PRIZE THIS YEAR

THE NEW MANAGEMENT,

TOMMY LORNE & ELKAN SIMONS, LTD.

have in active preparation a new revue, featuring TOMMY LORNE

Opening February, 1930. Already booked by all the Principal managements throughout the country.

FIRST VACANCY, MARCH, 1931.

Also presenting The Great Comedy Revue

"LARKS" featuring DAVE WILLIS and MAMIE SOUTTER

FARADAY HOUSE, 8 & 10, CHARING CROSS ROAD, LONDON, W.C.2. Temple Bar 2983.

Conn Kenna

THE FUNNY AIRMAN

Sends Greetings through the Air to all Friends at Home and Abroad .. ..

This Week—HIPPO., DERBY

VACANT NEXT WEEK

REEVES & LAMPORT, OR DIRECT

EXCELSIOR THEATRE BOMBAY

MURRAY

THE ESCAPOLOGIST

WISHES ALL FRIENDS THE COMPLIMENTS OF THE SEASON

ANDY ANDREWS

PLAYING DAME IN "PUSS IN BOOTS,"

LYCEUM THEATRE, LONDON, W.C.

GEORGE MORRIS & TEDDY GEORGE, T.B.O.

SEND NEW YEAR GREETINGS TO ALL ARTISTS AND FRIENDS INTERESTED IN THEIR TEA PARTIES. MANY THANKS.

FROM THE SONG PUBLISHERS.

(*Continued from page 35.*)

Montgomery (Continued).

their request. A Postal Order or stamps value sixpence should be enclosed, to cover cost of packing, postage, etc. This is a purely trial offer, and a temporary one:—"Moments," March of the Chocolate Soldiers," "Oh! Maritana!" "Nelly Grey," "San Sebastian," "In the Congo," "Digging up the Road." Send while the offer remains open.

Keith Prowse.

In the premier pantomime of Great Britain, Julian Wylie has introduced into his super-production, "Sleeping Beauty," at the Drury Lane Theatre, the big season's dancing success, "Wedding of the Painted Doll," and which is delightfully sung by Miss Clarice Hardwicke. In the Birmingham panto., Mr. David Cochran has introduced into "Aladdin" the following successes: "Riding On A Camel," "Olga," "Tell Me More About Love," "Evening Shadows," and "When Summer Is Gone." In "Jack and Jill" panto. at the Theatre Royal, Bath, "When Summer Is Gone," "Wake Up, Chillun'," and "That's When I Learned To Love You," are all successfully introduced.

Alf. Brooks' "Robinson Crusoe," at the Theatre, Aldershot, features three K.P. numbers, "In A Hundred Thousand Years," "That's When I Learned To Love You," and "Evening Shadows," all being well received. "Aladdin," on the West End Pier, Brighton, feature "Evening Shadows" and "Reaching for Someone." Andrew Melville's Grand Theatre pantomime makes good use of "You, Just You," "Lonesome Little Doll," "Go Home, Papa," and "Riding On A Camel," sung with great success by Sam Mayo. Francis Laidler's "Jack and the Beanstalk" at Bradford feature "Riding On A Camel," "Tell Me More About Love," "Evening Shadows," and "Go Home, Papa." Randolph Sutton's Newcastle pantomime, "Jack and the Beanstalk," starring Miss Lee Bretton, are making features of "I Promise," "Evening Shadows," "When Summer Is Gone," "Go Home, Papa," and "The Wedding of the Painted Doll."

Cyril Holderness has several pantomime productions, and in all of them Keith Prowse numbers are predominant. "Me and the Man in the Moon," "Tell Me More About Love," "I Promise," "Wake Up, Chillun'," and "Reaching For Someone." In all Fred Clements' pantomimes "Evening Shadows," "Reaching For Someone," "I Promise," and "Riding On A Camel" are one and all successfully sung and much appreciated.

Miss Violet Fields, at the Gaiety, Dublin, is making an enormous hit with the firm's last minute success, "That's When I Learned To Love You" and "When Summer Is Gone." Benny Vinall, M.D. at the Olympia, Dublin, informs us that "Riding On A Camel," "Reaching For Someone," "Evening Shadows" and "Tell Me More About Love" are all being sung or danced to in their production. Miss Vera Kitchen, at the Opera House, Cheltenham, is singing "Wake Up, Chillun'," "My Troubles Are Over." Both items are successful. Miss Norah Blaney, at Leeds, features "Go Home, Papa," and the number, she states, just fits the situation. Miss Mona Vivian, at the Opera House, Manchester, features "Wake Up, Chillun," "Wedding of the Painted Doll," and, in conjunction with Chas. Heslop, "Olga." At the Palace, Manchester, Uncle Henry Hearty is making a hit with "Olga."

In Chas. Denville's "Babes in the Wood" pantomime, "Olga" and "Riding On A Camel" are feature comedy numbers, whilst "That's When I Learned To Love You" is much appreciated at the Theatre, Newcastle. Jack Stanley's pantomime company at Windsor have a host of K.P. numbers, namely, "Go Home, Papa," "Riding On A Camel," "Evening Shadows," "You, Just You," "Reaching For Someone," "Olga." Randolph Sutton's company at Plymouth, featuring Doris Ashton, has in: "The Wedding of the Painted Doll." Several other pantomimes of note have produced "Olga," "Go Home, Papa," and wired their greetings and intimated the genuine success of all Keith Prowse hits.

Peter Derek, Ltd.

The sign of the times undoubtedly points in the direction of music of a more serious nature than has been the vogue since the days of the war, and songs that will accordingly make an appeal are "Gone," a charming ballad, the words of which originally appeared in "The Queen," and are reproduced by kind permission of the Editor of that journal, and "My Irish Home," a song for light baritone or tenor. This number has been remarkably well received, particularly as featured by the Redcar Municipal Orchestra, under the direction of Miss Hollins.

Extraordinarily good reports continue to be received by this firm of the reception of the now famous "Journey's End" waltz song, and "That Understanding Way" fox-trot song.

Other new numbers issued by Peter Derek, Ltd., of which professional copies are available, are the fox-trot songs, "I Loved Him," "My Heaven On Earth Dear is Thee" and "When Will the Sun Shine All Day Long?" Also a waltz song, "The Sweet Bye and Bye."

Artistes should avail themselves of the opportunity of securing professional copies of the Peter Derek productions, but should state clearly their particular line of business in order that suitable numbers may be selected.

CHISWICK EMPIRE.

There is something irresistibly droll about Syd. Seymour and his "Mad-Hatters." Syd. produces merriment by virtue of his innate talent, and in co-operation with his splendid company, for not only are these hatters versatile musicians, but they are headed into all kinds of terpsichorean gambols by their acknowledge leader; they provide a programme of syncopation during which Syd. contrives to perform his gambols and dances with amazing energy. The dance, Prince Twins and Al Forde, vocalist, enhance the attractions of the performance, A baritone of exceptional merit is Raymond Newell, who repeats the success he achieved recently at the Alhambra. His interpretation of "Gleaning" was superb, and he was equally successful in "Gipsy Dan"; a welcome turn this.

Hailing from gay Lutetia came the celebrated French clowns—the Plattier Brothers—who provide a fund of merriment by their delicious fooling. There are not too many really funny "cross-patter" comedians, hence Low and Webster are all the more welcome. They aroused a very considerable amount of merriment by reason of their comicalities; their quarrels on the stage proving diverting. Gilbert and French take the house by storm with their cleverly executed dances, and are to be complimented on their success.

A charming entertainment is Harmonylarity, conceived and compounded by Rupert Hazell and his silver-toned partner Elsie Day. They sing, dance and gossip with incomparable charm, and the "turn" provoked torrents of applause. Of a celebrated family of vaudevillians, Betty Fields has an assured reception, and, on sampling her programme, "Sense and Nonsense," it is not difficult to divine the secret of her success; with Cyril Dosser at the piano they contrive to present a brilliant show. A burlesque scena of "Il Bacio" and the Volga Boat-Song is very amusing, and, she scores a hit in a dialect ditty, while her song, "I'm a Woman," is excellent. Endowed with a super-abundance of energy and much skill, Jack Short and May Dalziel easily win recognition by reason of their contributions to the gala of fun. Short boasts a powerful voice, as evidenced in his song, "Tramping on the Highway"; he is a talented performer on the melodeon, and has ample support in his partner: "The Scotch Party" was a triumph for the duo. The British Movietone maintains its interest, and Mr. Hague's orchestra enhances a singularly interesting entertainment.

EDINBURGH CHRISTMAS ENTERTAINMENTS.

Edinburgh playgoers are well served with amusements this season. At the Lyceum, Mr. Laddie Cliff produces a musical comedy, entitled "Darling, I Love You," the *mise en scène* of which affords opportunities of changes from a house in Mayfair to a yachting club, an hotel in France and a casino. The play is exceedingly well mounted, and contains several gay and humorous scenes. It achieves a success, in virtue of the excellent cast, which includes that clever, whimsical comedian, George Clark, in the part of a jazz drummer; Neil McKay, a Scottish actor, with a droll method, gives an admirable performance; and others who contribute to the liveliness of the play comprise Vera Lennox, Harold French, Wyn Richmond, William Kendall, George Neil, Tom Shale, and Ella Logan, all of whom infuse brightness into their respective characters.

The attraction at the Empire is also a musical play, "Silver Wings," a production by Messrs. Clayton and Waller, which has been brought out here prior to a London season. The piece embodies both fine spectacular and tuneful music, and the plot contains many ingenious scenes. The performance of Harry Welchman, as a bandit, again showed this graceful actor in his best vein, and Desiree Ellinger, in the part of a little Mexican girl, acted and sang with much charm. Eric Roland has the character of an airman, in which he reveals a sincere and unaffected style. John Kirby and Leslie Sarony have comedy parts, into which they put a good deal of drollery, and Emma Haig is delightful as an American girl. Messrs. Dion Titheradge and Douglas Furber are responsible for the book; Messrs. Jack Waller and Joseph Tunbridge have composed the music and Mr. Ralph Reader has arranged the dances. Mr. William Mollison has stage-managed the play.

The Theatre Royal continues its twice-nightly performance. This week the programme consists of a revue, entitled "Larks," which is funny and well acted by the burlesque comedian Dave Williams; Mamie Soutter, a bright soubrette; Darrol Richards; Zoe Byrne; Fred Jansen; Joe Cassidy and Joey; Dennis Emons; Betty Kent, and Jessie Rudduck's Twelve London Girls.

"THE WINDMILL MAN."

AT VICTORIA PALACE.

Though this is only the ninth revival of this charming play, "The Windmill Man" is firmly established as a part of the customary Christmas entertainment. The action takes place in "Imagiland," a vast place in the child mind, and the time, "Any old time," which is quite convenient from the costumes' point of view. There are a naughty Prince and Princess who are horrid to everybody, and are saved from sudden death by the Cripple Boy and his sister! Over all presides that pleasant magician, the benevolent Windmill Man. There are dances beautifully arranged by Itali Conti and a flower ballet with music by Mr. Lewis Anthony. What more can the young heart desire!

Mr. Bert Coote still plays his original part of the Mad Gardener, and how deliciously droll he still is. Mr. Oswald Waller is a very impressive Windmill Man, and Mr. J. C Aubrey does as well as ever as the Royal Tutor. Miss Frances Midgley's "Governess" is a clever piece of work. Downes and Langford, as John and James (the Footmen) repeat former successes, and Mr. Jack Renshaw scores heavily as "Spot" (the dog). Miss Ruby Hilary is the Prince and Miss Joyce Marlow the Princess. They sing particularly well the duet, "What's the use of being a Prince?" and act in fine style. Miss Beryl Denton makes one of the hits of the production as Doody, and Ronald Chuter, as a street arab, Miss Marjorie Brooke as Willie (a Cripple Boy), Miss Lolita Hudson, as Madge (his sister), and Miss Yvonne Ironside, as a Fairy Messenger Boy, are all well in the picture. Miss Ena Dunn is the soloist gardener, and in the Ballet of Flowers, the Misses Patience Best (The Green Fly), Ann Thelwell (The Rose Queen), Doris Stratford (The Butterfly) and Cynthia Hayes (The Rose Buds) are principals. The two first named also appear in "The Magic Pool" scene with Miss Barbara Marks (1st Fairy), Miss Sylvia Bresin (French Doll), The Shackleton Twins (Wooden Dolls) and Jack Renshaw as "Golliwog."

Ronald Chuter is the excellent Major-General Tabloid in "The Toy Fort" scene, Downes and Langford, Privates Blobbs and Julius. Henry Bryce is Sergeant Smart, Miss Barbara Marks, Tom Bowling; Miss Margaret Bull, Baby Suckthumb; Miss Edna Lane, Japanese Doll; Miss Joan Hay, Little Golliwog; and Miss Patience Best, Girl Guide, and they all do well. For the final scene in the Royal Throne Room, the King is played by John Clifford excellently, the Queen equally well by Miss Yvonne Brenda, whilst Henry Bryce scores as the Page.

Mr. Frederick Bowyer, of course, is responsible for the excellent book. The fine tuneful music is by Messrs. A. H. Behrend and Albert Fox, with additional numbers by Mr. Alan Gray, and the whole show has been as well produced as ever by Mr. Bert Coote. The lyrics of the musical numbers are by Mr. Frederick Bowyer, under the direction and part arranged by Mr. John Weaver.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (Mavis).—Dec. 30, O.H., Kidderminster.
ALADDIN (H.W. Prod.).—Dec. 30, T.R., Chatham.
ALADDIN (Kimberley).—Dec. 30, T.R., Norwich.
ALADDIN (Worth).—Dec. 30, Osborne, Manchester.
ALOMA.—Dec. 30, T.R., Rochdale; Jan. 6, O.H., Burton-on-Trent.
BABES IN THE WOOD (Dooley).—Dec. 30, Queen's Park Hippo., Manchester.
BABES IN THE WOOD (Loman).—Dec. 30, Palace, Carlisle.
BABES IN THE WOOD (Holmshaw).—Dec. 30, Empire, Kilburn.
BABES IN THE WOOD (Lauri and Jerrold).—Dec. 30, Hippo., Colne.
BEAU GESTE.—Dec. 30, Grand, Clapham.
BIRD IN HAND (Barry Jackson and Prince Littler).—Dec. 30, Arcadia, Doncaster; Jan. 6, Grand, Oldham.
BURGLAR, THE.—Dec. 30, T.R., Blackburn.
CINDERELLA (Forde).—Dec. 30, Alex., Stoke Newington.
CINDERELLA (Ballard Brown).—Dec. 30, Empire, Preston.
CINDERELLA (Murray King).—Dec. 30, D.P., Eastbourne.
DAMASK ROSE.—Dec. 30, P.O.W., Grimsby.
DARLING I LOVE YOU.—Dec. 30, Lyceum, Edinburgh.
DESERT SONG (A).—Dec. 30, Empire, Sunderland; Jan. 6, Alhambra, Bradford.
DESERT SONG (B).—Dec. 30, Grand, Hanley; Jan. 6, T.R., Bolton.
DICK WHITTINGTON (Salberg, Henry and Brown).—Dec. 30, Palace, Walthamstow.
DICK WHITTINGTON (Kimberley and Fortescue).—Dec. 30, King's, Manchester.
DOBELL, W. L.—Dec. 31, T.H., Newry (4).
DRACULA (Hamilton Deane).—Dec. 23, Grand, Gravesend.
FIVE O'CLOCK GIRL (Macdonald and Young).—Dec. 30 and Jan. 6, Empire, Cardiff.
FLYING SQUAD.—Dec. 30, Empire, Bristol; Jan. 6, Empire, Swindon.
FORTY THIEVES (Parkin).—Dec. 30, Empire, Ashton-under-Lyne.
FUNNY FACE (Macdonald and Young).—Dec. 30 and Jan. 6, Empire, Sheffield.
GIRL FRIEND (Macdonald and Young).—Dec. 30, O.H., Blackpool; Jan. 6, O.H., St. Helens.
GODWIN OPERA CO.—Dec. 30, Court, Wigan.
GOLDILOCKS AND THE THREE BEARS (Dodd).—Dec. 30, T.R., Dewsbury.
GOLDILOCKS AND THE THREE BEARS—(Robson and Paling).—Dec. 30, Pav., Liverpool.
GOLDILOCKS AND THE THREE BEARS (Gilpin).—Dec. 30, New, Crewe.
HERE COMES THE BRIDE.—Dec. 30, King's, Glasgow.
HIT THE DECK (Macdonald and Young).—Dec. 30, Hippo., Ilford; Jan. 6, Alex., Stoke Newington.
JACK AND JILL (Kimberley and Fortescue).—Dec. 30, Hippo., Preston.
JACK AND JILL (Maddox).—Dec. 26, T.R., Bath.
JACK AND THE BEANSTALK (Jazon and Montgomery).—Dec. 30, Palace, Blackburn.
JOURNEY'S END.—Dec. 30, O.H., Middlesbrough.
JOURNEY'S END.—Dec. 30, O.H., Middlesbrough.
JOURNEY'S END.—Dec. 30, Grand, Luton.
LA VIE PARISIENNE.—Dec. 30 and Jan. 6, Court, Liverpool.
LILAC TIME.—Dec. 30, Streatham Hill.
LITTLE RED RIDING HOOD (Baldrick and Williams).—Dec. 30, Palace, Watford.
LOOKING FOR A WIFE.—Dec. 26, O.H., Scarborough.
LOVE LIES (Macdonald and Young).—Dec. 30 and Jan. 6, T.R., Newcastle.
LUCKY GIRL.—Dec. 30, New, Cambridge.
LUCKY GIRL.—Dec. 30, Palace, Chelsea.
MAN AT SIX.—Dec. 23, Grand, Swansea.
MIDDLE WATCH.—Dec. 30, P.G., Folkestone; Jan. 6, Gaiety, Hastings.
MOTHER GOOSE (Parkin).—Dec. 30, Met., Manchester.
MR. CINDERS (No. 1).—Dec. 30 and Jan. 6, T.R., Brighton.
MR. CINDERS (Macdonald and Young).—Dec. 30, King's, Southsea; Jan. 6, T.R., York.
NEW MOON.—Dec. 30, Alhambra, Glasgow.
PATSY, THE (Macdonald and Young).—Dec. 30, O.H., Cork; Jan. 6, Grand, Derby.
PERSONS UNKNOWN.—Dec. 30, P.O.W., Grimsby; Jan. 6, Hippo., Darlington.
PETER PAN.—Dec. 30, Aquarium, Great Yarmouth.
PLUNDER (Highley).—Dec. 30, T.R., Inverness.
RED RIDING HOOD (Watson).—Dec. 30, R., Windsor.
ROBINSON CRUSOE (Kimberley and Fortescue).—Dec. 30, Hippo., Salford.
ROBINSON CRUSOE (Watson).—Dec. 30, Empire, Swindon.
ROBINSON CRUSOE (Jazon and Montgomery).—Dec. 30, R., Bolton.
ROOKERY NOOK.—Dec. 30, Theatre, Hawick; Jan. 6, H.M., Carlisle.
ROSE MARIE (Macdonald and Young).—Dec. 30, H.M., Aberdeen; Jan. 6, King's, Dundee.
SARAH ANN HOLDS FAST.—Dec. 30, O.H., Buxton.
SILVER WINGS.—Dec. 30, Empire., Edinburgh.
SNATCHER, THE.—Dec. 23, Dunfermline.
STREET SINGER.—Dec. 30, Empire, Finsbury Park.
SQUEAKER, THE.—Dec. 30, T.R., Lincoln; Jan. 6, T.R., Sheffield.
STUDENT PRINCE (Macdonald & Young).—Dec. 30, Grand, Wolverhampton; Jan. 6, O.H., Burnley.
TERROR, THE (Ricketts).—Dec. 30, T.R., Sheffield.
TRIAL OF MARY DUGAN (Macdonald & Young).—Dec. 30, O.H., Tunbridge Wells.; Jan. 6, T.R., Chatham.
TWISTER.—Dec. 30, Empire, Mile End.
VIRGINIA (Macdonald and Young).—Dec. 30, Pal., Hull; Jan. 6, Hippo, Southend.
WOMAN IN ROOM 13.—Dec. 30, Grand, Southampton.
YELLOW SANDS (Barry Jackson and Prince Littler).—Jan. 6, King's, Hammersmith.

RESIDENT COMPANIES.

ANDERSON, GRANT, REP.—Pavilion, Sheerness.
ATHOLL, DOUGLAS.—Palace, Nottingham.
CHURCHILL, FLORENCE, REP.—Dundee.
DENVILLE, ALFRED.—R., Rochdale; O.H., Macclesfield; R., Chester; Majestic, Benwell-on-Tyne; R., Preston; R., Sunderland.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; Al., Devonport; R., Smethwick; R., Middlesbrough; Pal. Redditch; H., Burslem.
GARRICK PLAYERS.—County, Bangor
GLAZE, WILL H.—Empire, Belfast.
GRAHAM, NEVILL, REP.—Queen's, Dundee.
HART, JAMES, REP. PLAYERS.—Hippo., Bury.
HIPPO. PLAYERS.—Hippo., St. Helens.
LANGLEY, HOWARD.—Argyll, Greenock.
LAUREATE PLAYERS.—O.H., Kidderminster.
LITTLE LEEDS REP.—Leeds.
LONDON REP.—G., Fulham.
MANSFIELD, HERBERT.—Pav., Perth
METCALFE, EARLE.—New Empire Port Talbot.
MILLANE PLAYERS.—Gaiety, Douglas.
MUNICIPAL REP.—Pier, Worthing.
NORTHAMPTON REP.—O.H., Northampton.
O'BRIEN, BARRY, REP.—Grand, Blackpool.
REGENT REP.—Regent, London.
REPERTORY CO.—Little, Bristol.
REPERTORY PLAYERS.—G., Blackburn.
ROYAL REPERTORY PLAYERS.—R., Darlington; T.R., Grantham; T.R., Wolverhampton.
RUSHOLME REP.—Manchester.
SALBERG REP.—Alex., Birmingham.
SHEFFIELD REP.—Rep., Sheffield.
VENNER REP.—Palace, Scunthorpe.
VICKERS REP.—Olympia, Coalville.
WALKLEY & HEALEY REP.—Pav., Leicester.
WILSON, BERT J.—Tower Playhouse, Blackpool.

REVUES.

ADVENTURES OF PARKER, P.C.—Dec. 30, Empire, Woolwich.
ALL FIT.—Dec. 30, Empire, Shepherd's Bush.
ALL RIGHT ON THE WESTERN FRONT.—Dec. 30, Hippo., Aston.
AND THE NEXT.—Dec. 30, Guernsey; Jan. 6, Regent, Weymouth.
BRASS TACKS.—Dec. 30, Palace, Warrington.
BURLESQUE.—Dec. 30, Hippo., Hamilton.
BUSINESS IS BUSINESS.—Dec. 30, Palace, Hammersmith.
CASEY'S COURT.—Dec. 30, Palace, Camberwell.
CASINO DE PARIS.—Dec. 30, Empire, New Cross.
CLOWNS IN CLOVER.—Dec. 30, Hippo., Boscombe.
CLOWNS IN CLOVER (Arnold).—Dec. 30, Darlington; Jan. 6, Crewe.
COAST TRAIN.—Dec. 30, Heeley Green.
C.O.D.—Dec. 30, Palace, Attercliffe.
CRAZY CARAVAN.—Dec. 30, O.H., Dudley.
DREAM OF DELIGHT.—Dec. 30, O.H., Dudley.
EVENING STARS.—Dec. 30, T.R., Loughborough.
EVER SO GOOD.—Dec. 30, Grand, Stockton-on-Tees.
FAMILY AFFAIRS.—Dec. 30, Alhambra, Devonport.
FOOLS IN PARADISE.—Dec. 30, Hippo., Leeds.
FOR GOODNESS SAKE.—Dec. 30, Playhouse, Colchester.
FORMBY'S GOOD DEED.—Dec. 30, Empire, W. Hartlepool.
FULL SPEED.—Dec. 30, Hippo., Eastbourne.
GEE WHIZ.—Dec. 30, T.R., West Bromwich.
GET BUSY.—Dec. 30, P.O.W., Rugby.
GREAT STUFF THIS.—Dec. 30, Empire, Islington.
INTRODUCE HER.—Dec. 30, Palace, East Ham.
JUST PLAIN FOLK.—Dec. 30, Empire, South Shields.
LARKS.—Dec. 30, Gaiety, Ayr.
LADS OF THE AIR.—Dec. 30, T.R., Portsmouth.
LAUGH, TOWN, LAUGH.—Dec. 30, Empire, Birmingham.
LET'S LAUGH.—Dec. 30, Palace, Reading.
LUCKY IN LOVE.—Dec. 30, Hippo., Dublin; Jan. 6, Hippo., Belfast.
MAKING GOOD.—Dec. 30, Empire, Nottingham.
MERMAIDS.—Dec. 30, Alex., Widnes.
MERRY WHIRL.—Dec. 30, Hippo., Southend.
MIRTH OF A NATION.—Dec. 30, Hippo., Gloucester.
ONE DAM THING AFTER ANOTHER.—Dec. 30, Empire, Stratford.
ONE DAM THING AFTER ANOTHER.—Dec. 30, Theatre, Perth.
ONE OF THE BEST.—Dec. 30, Tivoli, Barrow-in-Furness; Jan. 6, Nelson.
PAINTED DOLLS.—Dec. 30, Palace, Bradford.
PARIS LIFE.—Dec. 30, Pav., Glasgow.
PARISIAN PLEASURES.—Dec. 30, Granville, Walham Green.
PICCADILLY MELODY.—Dec. 30, Empire, Bristol.
PLEASURE SHOW.—Dec. 30, Hippo., Dover.
PONTOON.—Dec. 30, Palace, Huddersfield.
RED LAMP.—Dec. 30, Empire, Middlesbrough.
RIPPLES.—Dec. 30, Palace, South London.
SEAFARERS.—Dec. 30, Alhambra, Bradford.
SHERRY COCKTAIL.—Dec. 30, Grand, Doncaster; Jan. 6, Tivoli, Hull.
SHOW A LEG.—Dec. 30, Hippo., Norwich; Jan. 6, Hippo., Ipswich.
SHOW'S THE THING.—Dec. 30, Empire, Newport.
SINGING CLOWN.—Dec. 30, Empress, Brixton.
SOMETHING NEW.—Dec. 30, Hippo., Birkenhead.
SPLENDOUR.—Dec. 30, Hippo., Wigan.
SWANEE RIVER.—Dec. 30, Queen's, Poplar.
SWISH.—Dec. 30, Crown, Eccles.
TALK OF THE TOWN.—Dec. 30, Paisley.
TWO GLORIOUS HOURS.—Dec. 30, Empire, Croydon.
VENT DE FOLIE, UN.—Dec. 30, Empire, Leeds.
WAKE UP AND DREAM.—Dec. 30, Empire, Southampton.
WAYS OF THE WORLD.—Dec. 30, Palace, Southampton.
WHAT PRICE THE NAVY?—Dec. 30, Empire, Penge.

Beecham's Pills make you feel well, look well, keep well

Have you tried Beecham's Powders yet? A remarkable combination of drugs, they are the Wonderful Remedy for Nervous Headache, Neuralgia, Rheumatism, Influenza, Colds. Many testimonials have been received proving their worth.

8 Powders, 1/3d. Single Powders, 2d. each.

"THE ERA" LETTER BOX.

A stamped addressed envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made in this List after 12 noon Saturday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

Ackerman, Mr. Arthur
Aster, Miss Pat
Bailey, Mr. F. T.
Bairnsfather, Mr. Bruce
Barber, Mr. Alfred S.
Barsotti, Miss I.
Bayes, Mr. Bob
Beatty, Miss May
Bell, Jnr., Mr. Arnold
Belphor, Mr. Baker 2.
Bird, Mr. C.
Black, Miss Marion
Blake, Miss Betty
Boston, Mr. E. H.
Boye-Benton, Mr. F.
Braithewood, Mr. Royce
Branscombe, Miss G.
Brignall, Mr. John
Callan, Mr. Fred
Carroll, Mr. E. J.
Carter, Mr. Charles
Carter, Mr. Dave
Chamberlain, Miss Vera
Charles Stanley, Mr. E.
Chisholm, Mr. Robert
Clare, Mr. J.
Cockroft, Mr. Joseph
Collins, Miss José
Conover, Mrs. T. E.
Coomer, Miss Nellie
Cowell, Mr. Alfred H.
Crook, Mr. D.
D'Aubien, Mr. Ernest
Davis, Mr. Kenneth
Dean, Mr. D.
De Keske, Miss
Dene, Miss Ivy
Denton, Miss Hilda
Doran, Mr. Charles
Dunn, Miss Violet
Edwards, Mr. B.
Egerton, Miss Marie
Emerson, Miss Beryl
England, Mr. Paul
English, Mr. J.
Fernley, Mr. George
Ferris, Miss Miriam
Field, Mr. Hubert
Fitzroy, Miss E.
Frewin, Mr. Harrison
Ginnett, Mr. Fred
Godwin Opera Compy.
Gough, Mr. Wm.
Greco, Miss Bertha
Grey, Miss ('Cellist)
Hartley, Mr. Charles
Hartley, Miss Jennie
Heath, Miss René
Heilbron, Mr. Wm.
Hoey, Miss Iris
Hope, Mrs. Alice
Howard, Mr. Sydney
Jackson, Mr. Edgar
Kavanagh, Mrs. M.
Kern, Mr. Stuart
King, Mr. Arthur
King, Mr. Victor
Kirk, Miss Violet
Lashwood, Mr. George
Leeming, Mr. E. J.
Lenton, Miss Olive
Lisle, Mr. Oldham G.
Macdonald, Miss D. R.
Mackeown, Mr. M. J. J.
Mario, Miss Paola
Mazuy, Mr. W. V.
McCormack, Mr. John
McLeod, Mr. F. R.
Meredith, Mr. James E.
Mills, Mr. Watkin
Monkhouse, Mr. Sydney
Montague, Miss M.
Moore, Mr. James
Morand, Mr. Billy
Moreton & Heath, Messrs.
Narks, Miss Ethel
Neilson, Mr. Fred E.
Newman Dance Band (Sec.)
Norfolk, Mr. & Mrs. Edgar
Northcote, Mr. R.
Percy, Mr. H. E.
Pettingell, Mr. Frank
Pilver, Mr. G.
Piante, Mrs. F. A.
Potterdon, Mr. W. G.
Pyne, Mr. Ellershe
Quentin, Mr. Roy
Ray Bros., Messrs.
Ray, Madame Belle
Raymond, Mr. Jack V.
Revell, Mr. Fred
Ritz Sisters
Roper, Mr. F. H.
Sandrisi, Mr. Max
Satey, Miss Louie
Saxon-Snell, Mr. H.
Scott, Miss Isabel
Scruby, Mr. Alex.
Seal, Mr. Bert
Sears, Miss Jenny (Harmony Girls)
Seymour, Phil
Seymore, Miss Madeline
Shepherd, Mr. W. V.
Short, Mr. Howard
Smith, Capt. S. Lawson
Spray, Mr. J.
Squire, Mr. Tom
St. Clare, Mr. F. V.
Stamford, Mr. Gordon
Stanley and Fisher
Stella, Miss Gwen
Stephenson, Mr. George P.
Stewart, Mr. Alex
Stocker, Miss O.
Swain, Miss Betty
Sydney, Mr. Melbourne
Tacchi, Mr.
Talberto
Taylor, Mr. Chisholm
Taylor, Miss Daisy
Titheradge, Miss Madge
Tod, Mr. Quentin
Tootill, Miss Daisy
Turner, Mrs. A. McNicol
Tyser, Miss E.
Venus, Mrs. K.
Vere, Miss Vera
Vernon, Captain R.
Vernon, Mr. Claude
Victor, Mr. Fred
Warren, Mr. Denier
Warren, Mr. Geoffrey
Warren, Miss Gwen
Warren-Smith, Mr. W. P.
Watson, Mr. B. J. F.
Weight, Mr. W. H. P.
Wentworth, Mr. Ray
Westlake, Mr. Lionel
Weston, Miss Vera
Whyte, Mr. Cedric
Wilson, Miss Cecily
Wilson, Mr. W. J.
Wootton, Mr. Maynard
Wynne, Miss Wish

CASH ADVANCED
FROM £10 UPWARDS.
Call, Write, or 'Phone- *Mayfair 1746.*
PERCY G. COLEMAN,
17, Hanover Square, London, W.1.
(One Minute from Oxford Circus.)

LOANS.
£25 to £500.
Est. 1875.
(Director: A. ROUTCLIFFE).
LONDON & PROVINCES — DISCOUNT Co., Ltd. —
78, Queen Victoria St., London, E.C.4
Telephone: City 8756.

RADIO DRAMA AND MUSIC.

A concert version of the comic opera, "Les Cloches de Corneville," will be conducted by John Ansell and broadcast from Savoy Hill to-day (Wednesday). The cast includes a number of well-known artists and the Wireless Chorus will also take part. Time: 7.45 p.m.

The Chamber Music Concert on the same day at 9.35 p.m., will be given by the Bainton-Wall-Fuchs Trio, whose programme will include Trio in B flat for Violin, Violoncello and Pianoforte (K.254) by Mozart, and Trio in B for Violin, Violoncello and Pianoforte (Brahms). Dorothy Silk will sing two groups of songs, one of which will include "The Sunset" and "Sweet Venevil," by Delius.

This week's play, to be broadcast from 2LO on Thursday, will be "Milestones," by Arnold Bennett and Edward Knoblock. The broadcast will take place at 9.35 p.m. A Concert, to be conducted by John Ansell, also on Thursday, at 8 p.m., will include:—Sarabande and Bourrée (Bach, arr. Bachrich); Elegy and Scherzo (Chignell); Air and Dance (Delius); and Elégie (Tchaikovsky). Jean Kling will sing songs by Debussy, Franck, Dupare and Poldovski.

A feature programme, entitled "Clothes Props," written and produced by Gordon McConnel, will be broadcast on Friday, at 9.50 p.m., with the following cast:—Stuart Robertson, Olive Groves, Dora Gregory, Ann Stephenson, the Revue Chorus and the Gershom Parkington Quintet. The International Concert, on Friday at 8, will be composed of three separate parts. The first part will be relayed from Cologne and will consist of the 4th London Symphony, by Haydn, conducted by Dr. Wilhelm Busch-Koetter; the second part will be relayed from Brussels and will consist of a programme of works by Gretry; the third part will be Act 4 of Purcell's "Fairy Queen," conducted by Percy Pitt in a London studio. Elsie Suddaby, Astra Desmond, Frank Titterton and Foster Richardson will be the soloists in this third part. On the same day, at 12 noon, Helen Luard (violoncello) and Reginald Paul (pianoforte) will play Sonata in E minor, by Brahms.

A vaudeville programme will be heard on Saturday, at 7.30 p.m. The following artistes will take part:—Billy Thorburn, syncopated piano solos; Dora Maughan and Walter Fehl; Beatrice Bird, character studies (this is Miss Bird's first broadcast); Bobbie Comber, comedian; Sandy Rowan, Scottish comedian; Jack Payne and his B.B.C. Dance Orchestra. An excerpt from "Dear Love," the musical comedy at the Palace Theatre, will be relayed between 8.25 and 9 p.m., on the same day. Among the artists to be heard are:—Claude Hulbert, Ena Grossmith, Vera Pearce and Sydney Howard. A second excerpt will be given at 10.15 p.m. The Orchestral Concert on Saturday, at 9.35 p.m., will be conducted by John Ansell and the programme will include Overture, "The Grand Duchess" (Offenbach); Verdi's "Ernani, Ernani, involami," sung by Stiles-Allen, with the orchestra; and "Onaway, awake, beloved" (Coleridge-Taylor), sung by Hughes Macklin, with the orchestra.

The Symphony Concert from Birmingham on Saturday, at 9 p.m., will be conducted by Joseph Lewis. The programme will include Overture, "Prometheus," by Beethoven; Pianoforte Concerto, No. 2, in C minor (Rachmaninov); Symphony in D (K.297) (The "Parisian"), by Mozart. Frank Laffitte will sing songs by Debussy.

Another revue comes to listeners on January 7th, from the pen of Ernest Longstaffe. It is entitled "The Rush Hour" and is to be "a tonic for the tired business man." The revue chorus and orchestra will be conducted by Ernest Longstaffe, who is also acting as producer.

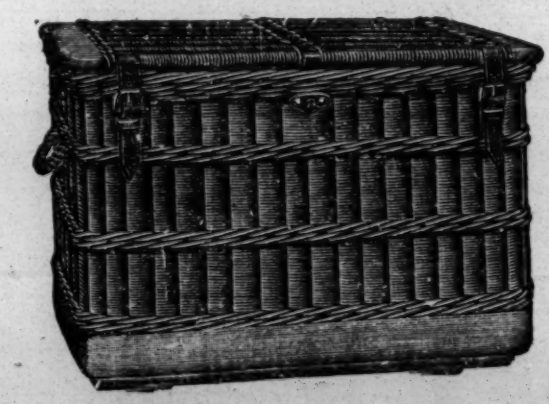
BEDFORD.—Royal County Theatre. L. and M., Mr. E. Graham Falcon; B.M., Mr. William B. Welsh.—For the Christmas holiday attraction at the Royal County Theatre this year Messrs. Percy H. Holmshaw and Hugh Stanhope are presenting the pantomime, "Robinson Crusoe." The show is attractively staged, the dresses very pretty, many novel specialities and a strong supporting company. Giving the ladies pride of place, there is Miss Marjorie Lawrence, who plays the part of Robinson Crusoe with just the right amount of "swagger." She has an exceptionally pleasing voice, and her songs include "Heigh Ho," "Jack Tar" and "In the Congo." Miss Doris Lynn makes a very pretty and attractive Polly Perkins, whose songs, among which are "Breakaway" and "Summer is Gone," are fully appreciated. There is plenty of fun and humour throughout the performance, and Louis Holt as Billy Crusoe and Barrie Austin as Mrs. Crusoe share the laurels for keeping their audience in the best of humours with song and dance. Mr. Percy Faulkes as Man Friday makes an excellent partner to Robinson Crusoe, his impersonations of children, animals, etc., being particularly clever. Others in the cast are:—Fairy Silver Chimes, Lily Every; Davy Jones, Maurice Every; Captain Blowpipe, Ed. Rollo; Mate Blossom, Billy Welcome; King Hokio, Jack Wilmer; Princess Sesame, Maude Every. There are a number of clever speciality turns by Leonard Semon and Sonia the Wonder Midgets, the Stanley Twins and Mona, and Madame Clark's Tiny Tots.

The scenery, and there are eleven scenes, is delightful. One of the prettiest scenes is "Realms of Pearls under the sea," the lighting effects being very effective.

SCENERY CARTAGE CONTRACTORS.
RELIANCE 2414-5. TOLER'S RELIANCE 2414-5.
5, LOTHIAN RD., CAMBERWELL NEW RD.,
LONDON.

"I'LL SWEAR UPON THAT BOTTLE"
Tempest, Act 2, Sc. 2
BRITAIN'S BEST BEER.
WHITBREAD'S
ALE & STOUT
IN BOTTLE.
BREWED from the FINEST MALT and HOPS and WELL MATURED.
For Name of Nearest Agent apply to:—
CHIEF OFFICES:
BRITANNIA ST., GRAY'S INN RD.,
LONDON, W.C.1.
"IS THERE NOT A DOUBLE EXCELLENCY IN THIS"
Merry Wives, Act 3, Sc. 3.

HAVE YOUR PANTOMIME DRESSES CLEANED BY
Lush & Cook Ltd
The Cleaners and Dyers
INCORPORATING JOHN BERRIE LTD
JOHN BELL, Manager, Theatrical Dept.
GERRARD 9580 (Two Lines).
29, CHARING CROSS ROAD, W.C.2.

White Bros
FOR
HAMPERS

of GOOD VALUE and RELIABLE QUALITY
CATALOGUE FREE ON REQUEST
81, Parliament St., NOTTINGHAM.
Telegrams: "HAMPERS, NOTTINGHAM." Telephone No. 40744.

WHITE'S TIGHTS
50 Years' Reputation.
Postage 4d. per pair.

	s.	d.
Cheap Cotton Tights, Flesh, White, Red, Black	4	6
Cotton Tights	5	6
Silk Lustre	8	0
Silk faced	9	6
Worsted	11	6
Cashmere	13	0
Spun Silk	16	0
	20	0

Tel.: Tights, Bobbers Mill.
Send 3d. Stamps TODAY for List and Patterns.
WHITE & SONS (Dept. E.)
'Phone 866
BOBBERS MILL, nr. NOTTINGHAM.
Can be obtained in London at A. W. GAMAGE, LTD., HOLBORN.

FURNITURE BARGAINS
ON THE WORLD'S BEST TERMS.
WRITE FOR OUR NEW BARGAIN CATALOGUE.
Bedsteads ... ... 4/- Month
Sideboards ... ... 4/- Month
Bedroom Suites ... 10/- Month
Dining Room Suites 10/- Month

Free Delivery
Worth Month
£10 ... 4/-
20 ... 8/-
50 ... 20/-
100 ... 40/-
CURTIS'S
FURNISHING CO.,
15-17, Praed St.
PADDINGTON, LONDON, W.2
(Edgware Road End)

The BRITISH FINANCE CO. LTD.
Director, S. COHEN who has been established in the business 35 years.
Lends £25 to £25,000
WITHOUT SECURITY
4, KING WILLIAM ST. LONDON, W.C.2
(Opposite Charing Cross Hospital)

POSTCARDS FROM ANY PHOTO.
Time to finish, four days.
25 1/9; 50 3/-; 100 5/-; 500 17/-; 1,000 30/-
Enlargements 1/-.
Samples and List Free.
HACKETTS WORKS,
JULY ROAD, LIVERPOOL

VARIETY IN THE CINEMA.

By VIATOR.

The Plaza.

The Christmas programme here was an excellent one, comprising Lupino Lane in an all-talking comedy, "Purely Circumstantial," Mickey Mouse in "The Jazz Fool," a sound cartoon, news, "The Return of Sherlock Holmes," a Paramount all-talking picture, and "The Compliments of the Season" in song, music and dance, staged with his usual good taste and artistic ability by Mr. Francis A. Mangan. When the curtain went up the excellent Plaza orchestra, under the direction of Mr. David Paget, was discovered on the stage in a pretty scena, with a cottage behind, and the effect of falling snow and icicles was well obtained. There were Christmas trees on either side of the stage and as the band of twenty-five instrumentalists played appropriate Christmas music, the figure of Father Christmas appeared at the side, and the orchestra struck up "For He's A Jolly Good Fellow," which was sung with enthusiasm by those present. Then a pretty little lady, with auburn hair, appeared, dressed in white, with white fur, and danced on her toes delightfully. She even jazzed on her toes, and was loudly applauded. A quintette of male vocalists, all with beautiful voices, opened with "Drink To Me Only With Thine Eyes," and followed with some carols. "Hark The Herald Angels Sing!" with some fine pictures on the back screen. They produced a real thrill when the audience, the quintette the orchestra, and the organ, with Mr. C. Drewett Smart playing, all joined in. Then there was a replica of the outside of the Plaza shown, with the lights as seen at night, and pretty page-girls such as one meets at this theatre dressed in their picturesque costumes, standing in front; the trees at the side were lighted, and "Auld Lang Syne" brought down the curtain to a torrent of applause.

The Brixton Astoria.

The Brixton Astoria, ambitious in all its stage presentations, still believes in providing only the very best obtainable and looking in on Tuesday last I found Jack Hylton personally conducting his talented company of musicians. There seems in Jack's methods to be a sort of entreaty or rather supplication as he turns from one instrumentalist to the other, and one feels, watching him carefully, that he cajoles his band to give that extra little effect which makes their renderings so welcome. Jack opens with the three musical successes of the film "Movietone Follies," i.e., "Breakaway," "Walking With Susie," and "Take A Little Baby," passing on to "Ain't Misbehavin'," "Piccolo Pete," a number entirely new to me, and which gave opportunities for a great deal of by-play, as did also "He Kissed Her." The items of his xylophone expert, who at times manipulates six hammers at the same time, brought rounds of applause, and the acrobatic dancing of one of the troupe was perfectly accomplished. "Jollity Farm" and "Come On Baby" were two other items presented by his orchestra, which is made up of artists who are perfect in their individual work. This week a mammoth stage show is being presented, including Fred Kitchen and his orchestra, Pattman on the organ, the Brixton Astoria Boys and Girls dancers, and other attractions.

The Golden Domes, Streatham.

Calling in again at the Golden Domes, Streatham, I was in time to witness the finals of the Hidden Stars Competition. As anticipated, some real good talent has been discovered, and the first prize was deservedly won and awarded to Audrey Dunham, a captivating little maid of about ten years, whose coster song and dance item was a real joy to watch. The child is not unknown locally and was in fact amongst those selected to appear at the opening of the Locarno Dance Hall. Special mention must also be made of the second prize winner, Jean Paul, whose jazz song and acrobatic dance showed her to be possessed of real talent. Joan Owen, in a Grecian Dance showed capabilities that should be encouraged, and her graceful action in posturing and bending should, I think, have been worth considerably more than a consolation prize. A further change has been made here on the managerial side, and I was welcomed by Mr. R. Jockelson, who is courtesy personified, and who comes to the "Domes" with a wealth of experience.

Mile End Empire.

Mr. Clifford H. Manley pursues the successful policy here of "talkies" with a real orchestra and some excellent variety, and last week had that great comedian, Robb Wilton, as a superlative attraction. Mr. Wilton was assisted, as usual, by the clever Miss Florence Palmer, and opened with a number in front of the curtain and then presented his famous policeman's sketch, which caused roars of laughter and gained him his customary excellent reception. The Geddes Bros., very clever musical comedians, also took "Mile End-ers" by storm. They opened with "cod" bagpipes, which are most amusing. Spinning plates, the falsetto vocalist, the violin that doesn't play, the musical saw number and duet, and "Auld Lang Syne" on the bells are all featured in this fine act. Variety is to remain a feature of programmes here in 1930, which is good news, and a similar policy will be adopted at the United Picture Theatres, Ltd., "Rivoli" house quite near.

Blue Hall, Islington.

There is no piano turn which has quite the same appeal for me as that of Jack Lane, and whenever and wherever the Yorkshire rustic is appearing, I try to see him, for I am sure of a jolly good laugh, and I know that as an entertainer he is always value for money. I always like to see him amusing the kiddies at the Music Hall Ladies' Guild party at Christmas. He enters into the spirit of it so well, but this year his charming wife told me that he was at Blue Hall, Islington, and unable to get down to Kennington. His success at Islington was a real big one. Jack's rotund presence and his jolly, laughing face are well suited to the excellent comedy items he puts over. He is one of the cleverest humorists I know, and he had big audiences here roaring with laughter at his "Substitutes" and "Things I've seen" items, two numbers that are admirably suited to his own inimitable comedy style.

1929-1930.

The advent of the "talkies" hit variety very hard as far as the cinema was concerned in 1929, but, as I predicted in this column when things were at their worst, variety was bound to come back, either in the form of single turns or as elaborate stage shows. It is coming back! In the West End there is only one house with a regular stage presentation, but the popularity of Mr. Francis A. Mangan's stage shows at the Plaza will surely lead to other discerning managements adopting a similar policy. In the suburbs variety turns are not only creeping back, but coming back almost with a rush. I understand the P.C.T. British Gaumont houses will soon re-introduce stage shows; their success at that fine house, the Shepherd's Bush Pavilion, is a significant pointer. The Davis Theatre, Croydon, announce officially their return to a cine-variety policy early in the New Year—a fact which I hinted at some two or three months ago. It is a most significant fact that all the big new houses put up recently have chosen a policy of variety in the the cinema. I refer to the Brixton Astoria, the Commodore, Hammersmith, and the New Metropole at Victoria, to mention but three examples.

THE METROPOLE VICTORIA.

THE "BUILT FOR TALKIES" THEATRE.

"Modern Magnificence," vide the souvenir programme, is the keynote of the Metropole, the new super picture palace opposite Victoria Underground Station. The director of the Metropolitan Cinema Investment Corporation, Ltd., have realised a long-cherished ambition when they built an acoustically perfect talkie theatre within a stone's throw of the West End of London. The building is superb in its general simplicity, magnificent in its classical architecture, and perfect as a house for the most modern of all entertainments. The theatre stands on the site of what was at one time the bed of a river, and the foundation had, therefore, to be sunk to a depth of thirty-five feet to make for safety. Moreover, Mr. George Coles, F.R.I.B.A., the architect, was faced with the problem of designing a symmetrical building for an irregular site. The Metropole has been designed with a view to combining modern simplicity with the warmth and colour of the Spanish Renaissance period. The prevailing colour scheme throughout is amber, gold and blue, and materials from all parts of the world have been utilised. The Piastre and Sienna marble, onyx and gold of the front elevation and the blue and amber Tudor glass of the windows give a vivid impression of beauty.

The marble-floored lobby with its classical pillars of onyx and marble, gives entrance, by a short flight of stairs, to circle and stalls. The auditorium is walnut panelled and has soft amber lighting, concealed except for a magnificent chandelier which suspends from the central dome. The whole is carpeted in soft blue, and the proscenium curtain in gold has been specially woven. As in all these modern buildings, special attention has been given to heating and ventilating apparatus, ensuring warmth in winter and coolness in summer.

The actual opening ceremony, which took place on Friday last, combined a simplicity with dignity the curtain rose on members of the Grenadier Guards' Band, complete with busbies, and after a solo of the National Anthem, the audience joined the band in singing "God Save the King." A bugle call, and then the greetings of the directors were acclaimed on the screen—"Wishing patrons a happy and prosperous New Year." The first talkie film, "The Co-Optimists," was the most wonderful for voice production we have heard. In fact, by merely closing the eyes, Davy Burnaby, Laddie Cliff, Stanley Holloway and all the other members of this clever company might have been there in the flesh. They do the Co-Optimist programme throughout as has been seen on the legitimate stage for some time past, and the film has the advantage over the actual performance inasmuch as one sees the artistes at a much closer range in the close-ups than if they were actually on the stage. Miss Elsa Macfarlane sings beautifully, Melville Gideon plays as only he can, Phyllis Monkman dances and sings with all her natural verve, Stanley Holloway is as funny as ever and Gilbert Childs excels himself in his humorous items. Peggy Petronella looks really pretty and Harry Pepper and Laddie Cliff are both well in the picture. Betty Chester, with her inborn sense of the ridiculous, is prominent, and over all presides that unique master of ceremonies, Davy Burnaby.

Mr. Archie Parkhouse presented a musical novelty on the magnificent Standaart organ, after which one of the directors of the theatre came before the curtain and apologised for the unfinished state of the building. He said the elements had been against them, and how sorry he was that those present walked in as the carpet people walked out.

Jack Hylton and his boys created a furore when the curtain rose and revealed them, and they fairly excelled themselves. They opened with "Singing in the Rain," played "'Ain't Misbehaving," "He Kissed Her," "Stepping Out" and numerous others, and of all these "Piccolo Pete" took the proverbial biscuit. One always feels Jack Hylton's "boys" are really enjoying themselves, particularly when they step out of the band and do individual singing and dancing or merely fooling.

The other picture was the "Hate Ship," a British International Pic-

(Continued in column 3).

CRYSTAL PALACE CIRCUS.

The Grand Continental Circus opened with a flourish of trumpets on Boxing Day, and in the afternoon, there were thousands unable to obtain admission. To be precise, the circus opens with a comic interlude by all the clowns dancing around the Jack in the Green Giant. There are more than the clowns in this opening, for we recognised some of the dancing girls as well. However, it is all very merry and provides a fitting prelude to the circus proper. It should be mentioned that an innovation this year is the providing of a proper stage with curtains and everything complete, as well as the Ring in the centre of the floor. A good many acts, alternately, in fact, are seen on the stage, and when an act is appearing thereon, the clowns sit in the auditorium and applaud, and vice versa.

Mademoiselle Bona opens the circus proper in "Old Circus Style of Riding." She is a graceful as well as an expert equestrienne and is deservedly applauded for her work. Then Monsieur Victor French and Mlle. Alice French appear in eccentric comedy. Their turn is mainly instrumental music and fun, but there is a little acrobatic work in it that is quite smart. M. and G. Gilbert's Pigeons do amazing things. The lady and gentleman who present them received loud applause at the close, when the fair partner seemed to be covered with numberless pigeons situate all over her. One of the cleverest acts is that described as the Quadruple Jockey Act on the programme, apparently including Les 4 Fedrizzi. There are three men and a most attractive young lady in the show, and they first of all dance cleverly. Then a horse is introduced and they do all sorts of clever things on it. They all four get on the horse at the same time, and the work of the funny man causes roars of laughter. One of the men stands on another man's shoulders as the horse gallops round. The Rodney Hudson Girls' "Jockey" dance, such as their sister troupe, The Victoria Girls, perform, receive loud applause for the neatness and precision of their terpsichorean work. The Leonard Trio are really funny. These mirth makers do all sorts of humorous things and have some clever new stunts. They wind up with a boxing match, in which two of them are contestants and the third referee, and they all have bells attached to their arms and legs. The result is very amusing and distinctly entertaining. Fred Karno's new and up-to-date edition of "Mumming Birds" is quite an innovation for a circus. It takes place on the stage, and as played by the famous Karno comedians and pantomimists, this energetic parody of a variety show causes roars of laughter. Signor Fedrizzi's "Horses at Liberty" is another good act of the real circus type. The four horses engaged in this are graceful, beautiful creatures, who do all sorts of things with just a word from their master.

The fantastic and comedy dancing act of Gina and Gil-Blas is excellent. These very original Italian dancers perform, to open, a sailor's dance with the greatest ease. Their elegant and artistic attitudes are admirable, and they are loudly applauded for their second effort, an American eccentric dance, in which their movements are full of humour. The Mongadors comedy speciality novelty act is a capital one. There are two ladies and three men, and their really wonderful juggling brings down the house. The comedy man of the quintette is a real humorist, and his skill can be gathered by the fact that for one of his tricks he is carried on another man's shoulders, still juggling! John Henry and his dogs are followed by "Love in a Tub," a merry little scena, in which an Irish colleen is made love to by numerous suitors who all hide in various places. There is some excellent knockabout comedy in this, and how the kiddies, and the grown-ups too for that matter, roared with delight. The Four Rastellis comedy trampoline act is a very popular item. The two comedy men get plenty of amusing business into the show to assist the other lady and gentlemen on the bars. Mr. Harry Rastelli's triple somersault in mid air, and his succession of over 100 somersaults backwards and forwards was really amazing. There was no need for him to count them. All the small boys in the audience did that! The equestrian scene described "A Night at Marcheek" was quite thrilling. There was a touch of drama in it, and the little lady who danced a sinucus Eastern dance, and then jumped on a horse to perform some amazingly clever acrobatic tricks with her equally clever male partner, deserves much praise. The two other men in the show were clever acrobats. Then the Rodney Hudson Girls again appeared and danced in superb style. They were give opportunities too for individual items, of which they took full advantage. Three famous Continental clowns was the next item, and the youngsters roared at their efforts to form an orchestra all round the ring, only to be stopped by the Ringmaster. The barrel of beer "gag" was an excellent one, and how everyone roared when one of them punctured it and out rose the contents like a fountain playing. The Four Readyings, a troup of jolly cyclists, completed the fine programme. They perform some thrilling feats, and their grace and agility combined with a pleasing vein of humour all tend to help this excellent turn. There was a galaxy of clowns present throughout, and their funniosities were all that circus clowns should provide. Mr. A. Holloway was Ringmaster.

"CASEY'S COURT, 1930."

AT BALHAM.

The holiday entertainment at the Balham Hippodrome took the form of the super "Casey's Court," a new version of that popular show that Mr. Will Murray has toured for innumerable years and which has been the shooting ground of many celebrities, including the great Charlie Chaplin, Hal Jones, the Terry Twins and many others. The new show provides a complete change of incident, but has the same brilliance as ever. It opens with the celebration of the 25th anniversary of Mr. and Mrs. Casey's wedding, and Will Murray again appears as the lady of that name and gives as remarkable a dame impersonation as any that is to be seen. All the "kids" are invited by Mrs. Casey's nephew to his New Year party in the course of which there is much fun with Roy Leo as P.c. Monkey, and the song of "Sandhills" sung by Hilda Quinlan made a hit. A pathetic note is struck in the Casey's homestead when the erring daughter returns and Miss Doris Grinsley sings "I Didn't understand" tunefully and expressively.

A feature of the Show is the impression of the Old Time Music Hall wherein members of the company impersonate variety favourites beloved of our fathers, such as Mark Sheridan, the Two Mac's and Jack and Evelyn and Leslie Barclay as Arthur Leonard sings the old popular song "Skylark" sweetly. There is a scene outside the Hotel Metropole where the Glorina concertina speciality is much enjoyed, and the culminating scene is the Casey Roof Garden where the boys and girls of the court give a variety of specialities. Roy Leo develops the comic side of the production by his antics as a railway porter and a policeman. Mr. George Casey makes a realistic son of Erin as Mr. Casey, and Glen Jones as Michael Donegan and Bruce Cameron as Inspector Donegan do excellent work. The dancing of the Eight Casey Chips is a popular feature of the performance.

Standing room only was the order of the evening on Friday, the night of our visit to Balham, and the same results are no doubt taking place at Camberwell, where "Casey's Court, 1930" is appearing this week.

"Monsieur Beaucaire" by Amateurs.

The first performance in Croydon of the romantic opera, "Monsieur Beaucaire," will be given by the "Surrey Footlights" on Friday evening, January 10, to be followed by performances on Saturday afternoon and evening and Monday evening, at the Croydon Public Hall. The production, which is by arrangement with Ascherberg, Hopwood and Crew, Ltd., will be by Mr. G. Barton Smith, and the cast will include Kittie Machin, Constance Rivett, Aubrey Feist, Stanley V. Machin, and R. Lake Williams.

(Continued from column 2).

tures production, distributed by First National Pathe and featuring Jameson Thomas, Jean Colin and Henry Victor. It is a story of love and hate and adventure on the high seas, and ends, as all good pictures should, in holy matrimony for the right people.

The directors of the Metropole are Mr. Philip Hyams (Chairman and Joint Managing Director), Mr. Sid Hyams (Joint Managing Director), Mr. L. Benvenisti, Mr. H. W. S. Howard and Mr. B. O. Savage, A.C.A. Mr. R. S. Sowden, whose long experience at the Rivoli and more recently at the Regal, Marble Arch, equips him well for the post as General Manager, and Mr. Mick Hyams, House Manager. Mr. Archie Parkhouse is to preside over the magnificent organ.

Season's Greetings
And All Good Wishes
G. S. MELVIN
"THE SLEEPING BEAUTY"
THEATRE ROYAL,
DRURY LANE.

"THE PASSING OF THE THIRD FLOOR BACK."

AT THE EVERYMAN.

An Idle Fancy, in Three Acts, by Jerome K. Jerome, revived at the Everyman on December 23, 1929.

Mrs. Sharpe	Gertrude Sterroll
Stasia	Sheila MacEvoy
Miss Kite	Una O'Connor
Mrs. Tompkins	Elsa Hall
Mrs. de Hooley	Katie Johnson
Major Tompkins	Clayton Greens
Vivian	Athalie Davies
Joey Wright	Fred W. Permain
Christopher Penny	Algernon Mills
Jape Samuels	Arthur Ewart
Harry Larkcom	Deering Wells
The Stranger	Henry Hallatt

Producer: Henry Hallatt.

Mr. Malcolm Morley is to be heartily congratulated on presenting "The Passing of the Third Floor Back" as the Christmas fare at the Everyman. It is an ideal play for Christmas and when it is acted by such a well-balanced and uniformly-good cast as it is here, and when the production is in such capable hands as those of Mr. Henry Hallatt it proves to be entertainment of the most inspiring kind. Though the audience on the first night was not numerous, it was enthusiastic in the extreme, and in response to some very genuine applause, Mr. Hallatt made a short speech after the final curtain, saying how glad the members of the company were to act in Jerome's play, and how suitable it was that Mr. Morley should present the play this Christmas. It is to be hoped that many people will take the opportunity of seeing this fine play finely acted.

The acting was such that it would be invidious to single out any member of the cast. All played their parts excellently. Mr. Hallatt brought a quiet dignity to his portrayal of the Stranger which could not have been bettered. Miss Gertrude Sterroll, as Mrs. Sharpe, the keeper of the Bloomsbury boarding house where such extraordinary changes take place, showed first miserly hardness and then the kindness and sympathy which lay hidden underneath. Miss Una O'Connor was a wonderful Miss Kite, who, under the influence of the Stranger, sheds her transformation and her paint and affectations to appear as a sweet, pale-faced woman of forty. Miss Katie Johnson was delightfully "refaned" as Mrs. de Hooley, and Miss Clayton Green a most soldierly-looking Major Tomrkins. Miss Aathalie Davies was a charming Vivian. Mr. Arthur Ewart's rendering of the Jew, Jape Samuels, was delightful acting, as was also the work of Mr. Wells as Harry Larkcom, and Mr. Fred Permain as Joey Wright. Miss Sheila MacEvoy gave one of the best performances as Stasia, the little maid-of-all-work.

"IN OTHER WORDS."

AT THE PRINCE'S THEATRE, MANCHESTER.

It is a long time since our premier low comedian, George Robey, was scheduled for a six weeks' run at a Manchester theatre, and opportunity is thus afforded many of the younger generation to enjoy the unique personality and unctuous methods of a master of humour so long recognised by their elders as the Prime Minister of Mirth. The show is not a new one, but, though it is new to Manchester, it is not so much the newness that matters as the manner of its doing. It is a type of revue with a zig-zag thread of story, which begins and ends, after a delightfully inconsequential series of "incidents," at Gretna Green. Nobody follows the suggestion of story, for it does not matter in the least. What really mattered on Christmas Eve was the laughter of a packed audience, laughter that is seldom so robust, so spontaneous, or so near at times to the hysterical. For practically all of this, needless to say, Robey was himself responsible, by his exuberant comedy manner and his inexhaustible aptitude for patter and by-play. It would be unfair not to add, however, that the dovetailing of Marie Blanche's comedy with his own, piquantly witty as it was on many occasions, and always invested with her own cleverness and charm, was of great assistance and value in many scenes. There are nineteen scenes in all, beautifully done where lavish colour and dressing are called for, and all well appointed and picturesque. The best of the humorous items are "Drama and Music," in which Mr. Robey gives a ludicrous performance as a preposterously funny German musician; the sketch called "Habit"; and the "Piccadilly Circus" tit-bit, in which Robey and Marie Blanche are a couple of flower-sellers. The more spectacular items include a fine Apache display by Claire Divina and Laurence Charles in a quarter of old Paris; a pretty bit of Holland; a picture of the Tower of London; and an Oasis in the Desert, where George Robey exploits effective parody of Omar Khayyam. There are other charming features of the production, such as the beautiful dancing of the Adams Sisters; the "Japanese Moonlight" song of Marie Blanche; the attractive work of Lilian Denton, and the Hippodrome Eight; the fine vocalism of Jack Dalglish; and the vocal harmonics of the Gipsy Quintet; while Alf. Leonard, who conducts the orchestra, contributes a violin solo (on a Robey violin) as an introduction to the second act. There was a great ovation at the close. To prophesy that six weeks will not be long enough to house the patronage for this uproariously funny show is easier than "Old Moore."

The Season's Compliments
from the
H. W. Wieland (Zæo) Agency
FARADAY HOUSE, 8, Charing Cross Road, W.C.1
Telephone: Temple Bar 8336. Telegrams: "Temple Bar 6788, London."

Greetings to all Friends on both sides of the Atlantic.
DEZSO RETTER
— THE MAN WHO WRESTLES WITH HIMSELF —
Thanks to C. B. COCHRAN for wonderful engagement at Trocadero—8 weeks—
and G.T.C. for return dates at Holborn and Palladium, also Moss Empires and others.
European Agents: FOSTER'S AGENCY, LONDON.
NOW—FOUR WEEKS VACATION ON THE CONTINENT,
RESUMING AT HOLBORN, JAN. 27th. PALLADIUM, FEB. 3rd.
American Agents: WM. MORRIS, INC., NEW YORK.

SCALE OF CHARGES.

SMALL SPACE (HALF-INCH DEEP)—
One Insertion ... ... £0 4 0 Thirteen Insertions £2 10 0
DOUBLE SPACE (ONE INCH DEEP)—
One Insertion ... ... £0 7 0 Thirteen Insertions £4 10 0
Photo Blocks, 10s. extra.

BILLY DANVERS
CHEERY AND CHUBBY
"SAMMY SAM" IN ALADDIN PANTO, BIRMINGHAM.

GEORGE JACKLEY
"PUSS IN BOOTS"
PANTO., LYCEUM THEATRE.
P.A., 26, Tooting Beck Gardens, S.W.16. 'Phone: Streatham 3928.

J. A. POWERS
THE DIFFERENT SCOTCH HUMORIST.
Dec. 30, EMPIRE, SWANSEA. Jan. 6, LIVERPOOL.
Coms.: 7b, Aristotle Road, Clapham, S.W.9. No Vacancies.

The Comedian who goes wherever he goes.
NIXON GREY
COMEDIAN.
P.A.: 1, Kinross Road, Bournemouth.

HARRY and MARJORIE RISTORI
SOUTH AFRICAN SEASON.
FULLY BOOKED.
P.A.: 117, Sudbourne Road, Brixton, S.W.2. Reeves & Lamport. Brixton 5062.

SCOTT SANDERS
AMERICAN SEASON.
Thornton Heath 3062. Agents—Reeves & Lamport.

NEIL McKAY
THE REAL McKAY.
"DARLING, I LOVE YOU."
Dec. 30, LYCEUM THEATRE, EDINBURGH.
Agents—Reeves & Lamport.

HARRY GUNN
"THE CHRISTENING."
Dec. 30, THE BEDFORD. Jan. 6, EMP., NEW CROSS.
'Phone: Walthamstow 272. Agents: Reeves & Lamport.

SANDY POWELL
IDLE JACK IN "DICK WHITTINGTON."
PANTO., BOROUGH, STRATFORD.

VERNON DRAKE
MAURICE COWAN PRODUCTION. "LUCKY IN LOVE."
Dec. 30, HIPPO., DUBLIN. Jan. 6, HIPPO., BELFAST.

BILLY PERCY
Principal Comedian, "AUGUST, 1914."
Dec. 30, GRAND THEATRE, MANSFIELD.

VICTOR MORETON
Maurice Cowan's Production, "TWO GLORIOUS HOURS."
Dec. 30, CROYDON. Jan. 6, HAMMERSMITH.

JACK EDGE
THE KNAVE IN "QUEEN OF HEARTS." EDINBURGH.
KING'S THEATRE, EDINBURGH.

ROBERT REILLY
"ON PARADE." Dec. 30, HIPPO., BALHAM.

WILKIE BARD
IN TOWN.
Speedwell 7008.

G. S. MELVIN
"SLEEPING BEAUTY" PANTO.
DRURY LANE.
'Phone: Willesden 4076. Agent—E. EDELSTEN.

AND HIS ORCHESTRA. "THE MERRY WHIRL."
Dec. 30, HIPPO., SOUTHEND.
Agent—B. MONTAGUE.

SAMMY SHIELDS
THE MERRY SCOT.
Dec. 23, EMP., SHEPHERD'S BUSH. Dec. 30, HIPPO., BRIGHTON.
Agent—GEORGE BARCLAY.

MONA GREY
THE VARI-VOICED ENTERTAINER.
Dec. 30, PALACE, PLYMOUTH. Jan. 6, VICTORIA PALACE.
Representatives: Reeves and Lamport and Nat Day.

DICK HENDERSON
THE YORKSHIRE COMEDIAN WHO SINGS.
Dec. 30, PALLADIUM & METROPOLITAN.
Direction—REEVES & LAMPORT.

G. H. ELLIOTT
THE WORLD-FAMOUS AND ORIGINAL CHOCOLATE-COLOURED COON.
Dec. 30, THE METROPOLITAN.
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone: Wembley 67.

WILL HAY
"THE INTERNATIONAL SCHOOLMASTER."
Dec. 30, HIPPO., LIVERPOOL.
Agent: JULIUS DAREWSKI.

LILY MORRIS
Dec. 30, VICTORIA PALACE.
NO VACANCIES. Agents: Reeves & Lamport.

JENNY HOWARD
LONDON'S LATEST COMEDIENNE.
AND PERCY KING.
PANTO, KING'S TH., EDINBURGH.
Business Manager: Joe Shoebridge, Foster's Agency.

CISSIE HUGHES
COMEDIENNE AND IMPRESSIONIST.
All Coms., EDWARD CRANSTON. Dec. 30, PALACE, LEICESTER.

BILLY ELLIOTT
AMERICAN SEASON.
Direction: George Barclay.

FAYRE FOUR SISTERS
CONTINENTAL TOUR.
All coms. direct. 31, Alexandra Road, Finsbury Park, N.4.

JEN LATONA
IN TOWN.
'Phone: Streatham 0481.

NOTICE TO ARTISTES.

FRONT PAGE PORTRAIT SPACES.

Details and rates—which include cost of block—may be obtained on application to

THE ADVERTISEMENT MANAGER.

TALBOT O'FARRELL
Agents: REEVES & LAMPORT.

ROBB WILTON
Dec. 30, VICTORIA PALACE.
P.A.: 5, RANDOLPH ROAD, MAIDA VALE, W.9.
'PHONE: PADD 4238.

BEN OSBORNE & NELLIE PERRYER
'PHONE: RODNEY 2785.
Perm.: Cornwall House, 10, Love Walk, S.E.5.

FRED KITCHEN
Dec. 30, METROPOLE, GLASGOW.
Sole Agent: Edward Cranston.

TOMMY LORNE
"SLEEPING BEAUTY" PANTO, THEATRE ROYAL, GLASGOW.
Business Manager: Elkan Simons.

MISS ELLA SHIELDS
Dec. 30, HIPPO., MANCHESTER. Jan. 6, ARGYLE TH., BIRKENHEAD.
Exclusive Representatives: Messrs. REEVES & LAMPORT.

ARCHIE GLEN
ALADDIN PANTO, EMPIRE, LIVERPOOL

DAN BROS. & SHERRY
FINGER—FEET—FIDDLE.
PRESENTING "A SHERRY COCKTAIL."
Dec. 30, GRAND THEATRE, DONCASTER. Jan. 6, TIVOLI, HULL.

REG. BOLTON
BUTTONS—"CINDERELLA."
THEATRE ROYAL, NOTTINGHAM.
P.A.: "Furzecroft," Oreham Common, Henfield, Sussex.

TOM MOSS
THE WIGAN WHIPPET.
PRINCIPAL COMEDIAN NEW PRODUCTION, "THE SINGING CLOWN."
Dec. 30, EMPRESS, BRIXTON.
24, Buckingham Street, Strand.

HARRY TATE Junr.
"MOTORING."
Principal Agents, or 'Phone Sutton 373.

PICKARDS'
CHINESE SYNCOPATORS
Direction, Reeves & Lamport.

SPIRIT OF SYNCOPATION.
PADDY O'CONNOR
(IRELAND'S SYNCOPATED DANCER)
IN THE VERSIONS OF
THE STAGE AND BALLROOM.
P.A.: 5, Claverton Street, S.W.1.

FROM THE SONG PUBLISHERS.

B. Feldman and Co.

One of the most notable features of the Christmas musical fare was the large number of Feldman winners broadcast by all the leading radio bands. It was easy to discern that Feldman's have the pick of the band hits, and among the melodies which were heard again and again were "Painting the Clouds With Sunshine," "Tip-Toe Thro' the Tulips With Me," "My Song of the Nile," "I've Never Seen a Smile Like Yours," and "Am I Blue?" Jack Payne, whose famous B.B.C. Band played wonderful Yuletide programmes in great style, favoured the foregoing numbers, and put them over most artistically.

Christmas Day was, in fact, a "luxury day" for dance-lovers. In addition to Jack Payne's contributions, the Cafe de Paris Blue Lyres Band, from the Cafe de Paris, put over a delightful programme, in which "My Song of the Nile," "Am I Blue?" and "I've Never Seen a Smile Like Yours" were well to the fore.

A special treat for listeners came at eleven o'clock, when Jack Hylton and his great Band came through from the Kit-Cat Restaurant, and proved that they also are keen Feldmanists by featuring, among others, "My Song of the Nile," "Am I Blue?" "Painting the Clouds With Sunshine," and "Tip-Toe Thro' the Tulips With Me."

Jack Harris' Grosvenor House Band from Grosvenor House, Park Lane, likewise Feldmanised with striking effect.

Bandsmen who make a note of the hits broadcast by the leading London and provincial orchestras must now be convinced that the Feldman House possesses the musical goods. The best way of securing the Feldman stormers for the New Year is to join the firm's famous Orchestral Club at once.

In pantomime circles Feldmanism is carrying all before it, as was confidently anticipated. In the magnificent Julian Wylie productions at Drury Lane and in the principal provincial towns the firm's numbers are proving enormous successes. The favourite tunes of the pantomime season undoubtedly are "Painting the Clouds With Sunshine," "Tip-Toe Thro' the Tulips With Me," "My Song of the Nile," "I've Never Seen a Smile Like Yours," "Am I Blue?" "Let Me Have My Dreams," "Smiling Irish Eyes," "Lady Divine," "May be—Who Knows?" and, in comedy connection, "What Should We Do Without Gravy?" "Rabbit and Pickled Pork," "Oh! Maggie, What Have You Been Up To?" and "Pork Pie Pigs."

Gracie Fields, who recorded yet another big pantomime success, "When You're Gone," continues to make an inspiring feature of this artistic number.

Phyllis Dare is to be congratulated upon the enormous success with "You Fell In Love With the Moonlight," and "May be—Who Knows?"—two leading Feldman winners.

Jack Padbury and his clever Cosmo Club Six are Feldmanising strongly, and are making regular broadcast features of "My Song of the Nile," "Am I Blue?" "Painting the Clouds With Sunshine," "Tip-Toe Thro' the Tulips With Me," "I've Never Seen a Smile Like Yours," and "Lady Divine."

A delightful feature of the Boxing Day radio programmes was the recital of organ music played by Reginald Foort, relayed from the Regent Cinema, Bournemouth. Mr. Foort is a fine player of a fine instrument, and no item was more delightfully interpreted than "Lady Divine," the haunting theme waltz of "The Divine Lady" film.

To all Feldmanists, at home and abroad, we take this opportunity of extending the very best of New Year wishes. At the same time, we would accord a vote of thanks to all those pantomime producers and artistes who are establishing the hits of the pantomime season. We feel sure they will agree that the House of Feldman has beaten all previous records.

Watch Feldmanism in 1930!

Campbell, Connelly and Co., Ltd.

Pantomime reports all over the country indicate that the firm have cleaned up as usual, in London especially so.

THE LYCEUM.—Gladys Stanley makes a hit with Bonny Jean in conjunction with Kitty Reidy as another big winner, "I've Got a Feeling I'm Falling." Andy Andrews makes a hit with "Give Yourself a Pat on the Back," and another success is "Breakaway."

BOROUGH THEATRE, STRATFORD.—Lennie Deane, charming Alice, is encored for "I'll Always Be In Love With You." Sandy Powell makes a hit with "Parted," in which he was admirably joined by Lennie Deane. He is also concerned in another big number with Billy Matchett and Rich and Galvin entitled "There Ain't Many Babies About." One of the biggest hits of this pantomime is made by pretty Kitty Franklyn, who puts over in her own song and manner "There's a Place In the Sun For You." Billy Matchett, who is always a riot with chorus songs, has found another big one, "Give Yourself a Pat on the Back."

SCALA.—Billy Rowlands makes his usual big success in pantomime with "What Are You Going To Do About Mary?" Seymour and West make a big hit with "There Ain't Many Babies About" and "What Can You Do Without Money?" and Helen Breen and Gladys Cruickshank score with "I'll Always Be In Love With You." The big ballet, which is one of Mr. Davy's biggest efforts, dances to the beautiful melody, "Underneath the Russian Moon." Another big hit is "Breakaway."

GRAND, FULHAM.—The firm is again well represented. Dorothy Mead makes a hit with "I've Got a Feeling I'm Falling." Gilbert Payne, the clever and funny Buttons, have the audience joining with great gusto in the chorus of "What Are You Going To Do About Mary?" Evelyn Gardner, the delightful Fairy Queen, makes a hit with "Recollections," the new waltz ballad. Other big hits in the pantomime are "Give Yourself a Pat on the Back," "Breakaway," and "I'm As Good As You."

LEWISHAM HIPPODROME. — Benita Lydall makes a hit with "I've Got a Feeling I'm Falling." Rona Ray uses her glorious voice to great advantage with "Someday, Somewhere," whilst Lyons and Fay make their usual success with "Give Yourself a Pat on the Back."

BRIXTON THEATRE.—Ivy Wensley is a triumph with "Dream Mother," and Lily Lansdowne gives a delicious performance with "Someday, Somewhere," also Ellis Vizard with "Step By Step I'm Marching Home To You," other numbers at this very successful pantomime were "There Ain't Many Babies About," "What Can You Do Without Money?" "Give Yourself a Pat on the Back," and "I'm As Good As You."

KILBURN EMPIRE.—Peter Brown scores with "Dream Mother" and "What Are You Going To Do About Mary?" Karr and Kooney are a riot with "There Ain't Many Babies About." Winifred Hammond scores with "I'll Always Be In Love With You." Other big hits are "I've Got a Feeling I'm Falling," "Give Yourself a Pat on the Back," "Louise," and "Breakaway."

PALACE, CHELSEA.—Jack Warman scores with "Give Yourself A Pat on the Back," Mabel Lait makes a hit with "Step By Step I'm Marching Home to You," Ruby Hylton has a hit song, "I've Got a Feeling I'm Falling," and the Terry Tots make their usual success with "Breakaway."

GRAND, CROYDON.—Ouida McDermott has a big winner, "Give Yourself a Pat on the Back," Gertie Hall made a hit with "I've Got a Feeling I'm Falling," Muriel Cronshaw is encored for "Recollections," Albert Bruno, Hal Bert, Nellie Sheffield and Gertie Hall have a real hit with "There Ain't Many Babies About," and the Sherman Fisher Troupe score with "Breakaway."

ARTILLERY, WOOLWICH.—Nora Delaney, the delightful and charming principal boy scores with "Give Yourself a Pat on the Back," and joins Ally Alberta, the clever cat with "I'll Always Be In Love With You." The Terry Juveniles make a hit with "Breakaway," Richard Hassett has two hit numbers with "There Ain't Many Babies About," and "What Are You Going To Do About Mary?" Gipsy March and Lilian Grace make a real success with "To Be In Love."

Fred Mason, in Frances Laidler's pantomime at Bradford, is making a tremendous success with "Breakaway."

(*Continued on page* 35).

Popular Music Hall Manager.

Looking in at the Empire, Glasgow, a few days ago, we found Teddy Glanville in his office busy with his Christmas mail, which contained greetings from his numerous friends in the entertainment world. Teddy has been in Glasgow a little over twelve months and has become exceedingly popular.

At the Empire, Leeds, recently, Dan Bros. and Sherry, with their popular show, "A Sherry Cocktail," enjoyed a most successful week. After a brief visit to town last week, they are now playing at Doncaster.

G. H. ELLIOTT
AND
EMILIE HAYES
WISH EVERYONE
THE COMPLIMENTS
OF THE SEASON.
LONDON SEASON.

WILL FYFFE

SCOTTISH CHARACTER COMEDIAN.
HOLIDAYS.
Agent—TOM PACEY.

BILLY CARYLL

SUCCESSFULLY FOOLING IN "UPS-A-DAISY."
HAPPY NEW YEAR TO ALL.
Dec. 30, TIVOLI, HULL. Jan. 6, METROPOLITAN.

HILDA MUNDY

LEADING IN "UPS-A-DAISY." SEASON'S GREETINGS TO EVERYBODY.
Dec. 30, TIVOLI, HULL. Jan. 6, METROPOLITAN.

THE JOVERS

(TOMMY AND RAFAEL).
SOUTH AFRICAN SEASON.
THE BEST FOR THE NEW YEAR.

JACKSON OWEN

SOUTH AFRICAN SEASON.
P.O. BOX 1574 JOHANNESBURG, S.A.
All coms.: Geo. Millett, 125, Shaftesbury Avenue, W.1.
PROSPEROUS NEW YEAR.

CHARLES HAYES

"QUITE A NICE LAD."
Dec. 30, THE COLISEUM.
Representative, Julius Darewski.

THE
KENEALY SISTERS

THE INCOMPARABLE BLONDES.
PANTOMIME SEASON.
PRINCE'S THEATRE, BRISTOL.
'Phone: Woolwich 1574.

CHIC ROSE
YORK AND KING

"THE OLD FAMILY TIN TYPE."
HAPPY NEW YEAR TO ALL.
Coms.: P.O. Box 1574 Johannesburg, or Reeves & Lamport.

NAT MILLS & BOBBIE

THE RARE PAIR.
PANTO. SEASON, T.R., GLASGOW.
"SLEEPING BEAUTY." Direction: Henry Sherek.

RUPERT HAZELL and ELSIE DAY

Dec. 30, CHISWICK EMPIRE.
Direction: Reeves and Lamport.

BILLY SELDOM

PANTO., LYCEUM THEATRE, NEWPORT.
Solely represented by Associated Attractions, Ltd., 47, Cranbourn St., W.C.2.
'Phone: Regent 2935.

FROM THE SONG PUBLISHERS.

(Continued from page 34).

Lawrence Wright and Co.

Our earlier predictions as to Horatio Nicholls' great valse ballad, "Let Me Dream In Your Arms Again," sweeping the country and appearing in every pantomime of note, have been undoubtedly fulfilled. In the London pantomimes alone it is sung in no fewer than ten, and in each case with marked success.

At the Grand, Croydon, Ouida Macdermott scores an outstanding hit with "Let Me Dream In Your Arms Again," and in the same production Hal Bert is singing to great advantage in that latest comedy offering, "Bunkey-Doodle-I-Doh." Playing principal girl in this admirable production is Babs Collins, who informs us that "Come On, Baby," which she puts over in great style, is one of the best numbers she has yet handled. Another Wright number which goes well in this production is "Jollity Farm," rendered in an admirable manner by Phyllis and Giles. We saw Percy Holmshaw's "Babes in the Woods," at the Empire, Kilburn, last week, in which was given great proof of the undoubted merit of "I'm Perfectly Satisfied," as rendered by Winifred Hammond, playing principal boy in this fine production. The principal girl, Miss Irene Forde, has that great ballad, "S'posin'" as a duet with Winifred Hammond, which went tremendously, as did "Come On, Baby," in the hands of Irene. Peter Brown gave his audience a great touch of comedy in his rendering of "Bunkey-Doodle-I-Doh," which was taken up with great gusto. Karl Edwards must be congratulated as the producer, and is likewise giving a great rendering in the part of Baron. Karl has used great discretion in his choice of a comedy number, and has his audiences greatly amused with his rendering of a great topical hit, "My Wife Is On A Diet."

In the jubilee pantomime at the Princess's Theatre, Glasgow, produced by Harry McKelvie, the following Wright hits are featured with tremendous success, "Come On, Baby," "Let Me Dream In Your Arms Again," and "I'm Perfectly Satisfied," by Miss Victoria Carmen, the principal boy; "This Is Heaven," by Miss Mollie Milne, and "S'posin'" as a duet; "Don't Be So Unkind" and "Hundred Years From Now," by the Thomson Sisters.

At the Theatre Royal, Glasgow, in "Sleeping Beauty," that wonderful ballad "S'posin'" is featured with conspicuous success by Miss Alma Barnes and Babs Valerie, and in the same production W. S. Percy scores very heavily with "My Wife Is On A Diet." Other big Wright hits in this production are "Jollity Farm," "Excuse Me, Lady," "Let Me Dream In Your Arms Again," "I'm Just In The Mood Tonight," all of which were outstanding in the reception they received.

Mason & Royle write from the Opera House, Belfast, that "Come On, Baby," is the outstanding hit for them in the pantomime. We hear that Kathleen Destournel has made a sensational success as principal boy in "Aladdin" at the Theatre Royal, Hanley. Local newspaper reports are unanimous that "Let Me Dream In Your Arms Again" and "Excuse Me, Lady," are the big hits of the show. In the Julian Wylie pantomime, "Robinson Crusoe," at Manchester, Dorothy Ward makes a big hit with "Come On, Baby," and Shaun Glenville and Syd Walker in their duet, "Don't Be So Unkind," are one of the outstanding hits of the show.

At the Grand Theatre, Leeds, pantomime, "Goody Two Shoes," Billie Hill, the principal boy, scores an outstanding success with "Excuse Me, Lady," as does J. H. Wakefield in that great topical hit, "My Wife Is On a Diet." Marriot Edgar, in the same production, puts over in his own inimitable style "Jollity Farm," which is without doubt one of the outstanding hits of the production.

In Bert Grapho's "Beauty and the Beast," at the City of Varieties, Leeds, Wright numbers predominate, "Let Me Dream In Your Arms Again" being the outstanding ballad, second only to this being "You Wanted Someone To Play With." "Mucking About The Garden" proved a great comedy hit, as did that wonderful duet number, "Don't Be So Unkind." The great novelty comedy craze, "Bunkey-Doodle-I-Doh," from the prolific pen of Leslie Sarony, was much to the liking of the audiences, and proved its comedy value.

We had a visit from Terry Wilson who is taking a 'busman's holiday. Terry tells us that he is doing enormous with "Come On, Baby," "Don't Be So Unkind," and "I'm Perfectly Satisfied."

List of New Publications, 2/- each (no professional copies). "If You Want To See Paree," "Daughter of Mine," "No, No, Babie," "They Say Goodnight In The Morning," "I Get It From My Daddy," "When You're In Love," "Sarah," "Must Have You," "My Man Is Good For Nothing But Love."

Francis and Day.

Appearing with complete success in Julian Wylie's production, "The Sleeping Beauty," at Drury Lane this year, Jay Laurier scores a fine hit with the universal chorus song, "Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa." "The Boy With the Bye Bye Blues" also proves a winner for him, and in the same company Clarice Hardwicke renders an effective version of "That's how I like 'em," which is invariably encored.

"Oh Mum! Where's my Chewing Gum?" provides some excellent comedy for George Jackley, who plays a season at the Lyceum with Melville Bros.' "Puss in Boots" pantomime. In Francis Laidler's "Mother Goose," which is produced at the Theatre Royal, Leeds, Norah Blaney finds great scope for her magnetic personality in "Singin' in the Rain" and "Down Among the Sugar Cane," Joan Brett is loudly applauded for "Honey," while "The Pretty Little House that Jack Built" proves an ideal duet for the above two artistes. "The Sun is at my Window" proves a fine concerted item.

"The Pretty Little House that Jack Built" is artistically produced in "Jack and the Beanstalk" at the Prince's, Bradford, the number being beautifully rendered by Madge White. Appearing in "Cinderella," at the Theatre Royal, Nottingham, Katie Kay sings "The Sun is at my Window" to terrific applause, while in the same pantomime, Patrick Colbert selected an ideal item in "Weary River."

News from the Metropole, Glasgow, confirms the popularity of "I'm Just a Vagabond Lover" and "When My Dreams Come True," as sung by Marion White in Pete Davies' "Boy Blue" pantomime. Molly McGovern displays a bright personality in "The Sun is at my Window," and in a duet with Marion White, is heard to great advantage in "Down Among the Sugar Cane." Albert Clarke, the comedian, has the whole audience singing the choruses of "Rosa" and "I Lift up my Finger and say 'Tweet Tweet,'" while the Fairy Queen renders the haunting waltz-ballad, "Where is the Song of Songs for Me." Miss Loman's Troupe offers some clever work to the tune of "Honey," and Mr Meade, the popular Musical Director, has a striking "F. & D." orchestral selection.

Many fine renditions of Francis & Day numbers are heard in Harry McKelvie's "Jingling Geordie," which plays a resident season at the Princess's, Glasgow, Molly Milne finds a snappy success in "The Sun is at my Window," and "Honey" proves equally successful for the Thomson Sisters, while Victoria Carmen has discovered a treasure in "Another Good Man Gone Wrong."

Jack Edge puts over some excellent comedy business in "I Lift up my Finger and say 'Tweet Tweet,'" which is a wonderfully popular item in "The Jack of Hearts" pantomime at the King's Theatre, Edinburgh. The audience never fail to join lustily in the chorus.

Further good news of "I Lift up my Finger and say 'Tweet Tweet'" comes from the Theatre Royal, Glasgow, where it is featured by W. S. Percy in "The Sleeping Beauty." "Singin' in the Rain" is another hit as rendered by the Tiller Troupe in this company.

Francis & Day material is again well to the fore in Chas. E. Clarkson's "Puss In Boots," which was produced last week at the Osborne Theatre, Manchester. "Honey" is a riot as sung by Harry Firth's Nine Dainty Maids, and Anna Kemp has chosen a real winner in "My Mother's Eyes." In the same company, Tony King displays a beautiful voice in "King for a Day," and Harry Firth creates much mirth with "I Only Met Her On Sunday."

Reports received from the Pavilion, Liverpool, testify to the complete success of "F. & D." numbers featured in Robson and Paling's "Goldilocks and the Three Bears." "Yet You Forget" is a wonderful hit for Robert Lacey and Doris James, "A Precious Little Thing Called Love" is ideally suited to the Rhythm Sisters, and Eva Linacre has a snappy success with "Baby! You're Got the Right Idea."

"You Were Meant For Me" proves an ideal duet for Vera Rejane and Jessie Jewell, who are now with Kimberley and Fortescue's "Jack and Jill," at the Hippodrome, Preston. Another success in this pantomime is "Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa," sung by Freddie Frome, while "Honey" and "Sitting on the Cold Wet Grass" are effective concerted items.

Providing a striking vocal speciality at the Hippodrome, Wolverhampton, this week, Dawn & Bryden (The Silver Singers) feature excellent renditions of modern numbers. Their present outstanding successes are "Blue Hawaii" and "The Sun is at my Window."

Reg. Lever, playing Acton Productions' "Lucky Lads" Co., at the Colosseum, Oldham, is a staunch supporter of "F. and D." numbers, and at present is scoring with "My Mother's Eyes," "And I Only Met Her On Sunday," and "Down Among the Sugar Cane." Now appearing with Harry Bentley's "Let's Laugh" Co., A. Foster gets a great reception for his [illegible] of "My Mother's Eyes."

[illegible]eslie, playing in Will Parkin's "Fo[illegible]ves" at the Hulme Hippodrome, s[illegible] hit with "Stop and Shop at the Co.-op. Shop." Jack Stanleni, in Jimmy Jewel's "Ways of the World" Co., receives a splendid ovation for "I'm Just a Vagabond Lover." This week the show plays to good business at the Palace, So[illegible]Erin Hughes, in Jerrold and La[illegible]ain" Co., reports that "I'm Just a Vagabond Lover" is his biggest winner to date.

Toni and Dinah playing variety at the Devonshire Theatre, Broughton, get over in great style with "The Sun is at my Window." At the Grand, Doncaster, this week, with "A Sherry Cocktail," Jim Sherry displays a fine personality in his rendition of "The Sun is at my Window," and in the same revue, Laline and Betty Sherry score a big hit with "Yet You Forgot," "I'm Just a Vagabond Lover" is an ideal applause-getter for Len Taylor, who provides an attractive speciality at the Regent, Barnet, this week. "Laugh Town Laugh" revue contains many "F. and D." successes, and outstanding hits at the Empire, Birmingham, this week are Billy Rutherford and Elsie Bower's renditions of "I Only Met Her On Sunday" and "I'd Lahve To."

Montgomery.

The Montgomery numbers are represented to a huge extent in pantomimes in all parts of Great Britain. Space does not permit that all can be mentioned in these brief notes, but here is ample proof of the fact that Montgomery songs are extremely popular with pantomime producers and artistes:

There are no fewer than four Montgomery songs being featured at the Lyceum, London. Miss Jayes, principal boy in Kimberley and Fortescue's "Robinson Crusoe," specialises with "Nelly Grey" and "It's a Million to One You're Far From Home." Tom Percival, in "Red Riding Hood" at Opera House, Wakefield, features "Yes! Who'd Have Thought It?" and so does George Franklin, in Randolph Sutton's "Cinderella" at the Grand, Plymouth.

"March of the Chocolate Soldiers," "Oh! Maritana!" "Yes! Who'd Have Thought It?" and "Mary Ann, Oo! Oo! Oo!" are featured in Sandy Lauri's "Robinson Crusoe," at Olympia, Dublin. Harry Leslie features "Yes! Who'd Have Thought It?" in Will Parkin's pantomime at Hulme Hippodrome, Manchester. Gilbert Lonsdale also features "Yes! Who'd Have Thought It?" Sisters McLaughlin feature "March of the Chocolate Soldiers," "In the Congo" and "Mary Ann." Stewart and Ray feature "Oh! Maritana!" "March of the Chocolate Soldiers" is prominent in "Form Fours" revue.

Morris and Vane feature "In the Congo." Tom Tinsley features "Nelly Grey." Leon Salberg's pantomime at the Gaiety, Dublin, presents Nellie Anderson's Dollar Girls, who feature "March of the Chocolate Soldiers." George S. Young, in "Beauty and the Beast," Regent, Weymouth, and tour, features "Digging Up the Road."

Fred Lloyd, in Jazon and Montgomery's "Jack and the Beanstalk," features "Oh! Maritana!" Jack Lindon, in "Come and See" revue, relies on "Yes! Who'd Have Thought It?" Violet Gaynor, in "Round the World" revue, features "Moments." Jay Oliver, in Gar Kiddie's pantomime, Opera House, Coventry, features "March of the Chocolate Soldiers."

J. L. Bruce, in "Sinbad," Theatre Royal, Bolton, features "Oh! Maritana!" as does Noni and his Band, this week at the Coliseum. In Reg. Maddox's "Jack and Jill," Theatre Royal, Bath, Nellie George features "March of the Chocolate Soldiers." Alec Regan will feature "Is Azzy Azzy Wozz?" "Nelly Grey," "Digging Up the Road" and "Mary Ann" during his South African tour.

Jenny Howard, in Julian Wylie's "Queen of Hearts," King's Theatre, Edinburgh, makes a speciality of "In the Congo." Vernon Drake, in "Lucky in Love" revue, features "Nelly Grey."

Fred Roper and his "Tiny Town Follies," on tour, presents "March of the Chocolate Soldiers." Hatch and Carpenter feature "Nelly Grey." Phil Kaufman includes "Oh! Maritana" and "March of the Chocolate Soldiers." The Three Lads feature "Nelly Grey," "It's a Million to One You're Far From Home" and "Oh! Maritana!" Billy and Len Childs do well with "Oh! Maritana!"

Joseph Hay, the community singing conductor, features "Digging Up the Road" and "Nelly Grey." Betty Fields, "In the Congo" and "Mary Ann, Oo! Oo! Oo!" O'Neill Sisters, "Oh! Maritana," and Fred Rennie, principal comedian in "Register Here" revue, "In the Congo." Alec Alexander's Radio Boys, at Jack's Club, Haymarket, feature all the Montgomery numbers. In Will Hatton's "Dick Whittington," Opera House, Jersey, Tom Drew is successful with "Yes! Who'd Have Thought It?" In Arthur Watson's "Robinson Crusoe," at Swindon, the Tanagra Twins feature "In the Congo." May Stevens does excellently with "Oh! Maritana!" J. H. Wakefield, in pantomime, at the Grand, Leeds, features "Digging Up the Road," and Randolph Sutton, at the Holborn Empire, features "Is Izzy Azzy Wozz?" Ella Shields continues to score with "Nelly Grey."

"March of the Chocolate Soldiers" was the big spectacular scene in Archie Pitt's "Lido Follies" last week at Alexandra Palace. In the six Percy Holmshaw pantomimes, Montgomery's are generously represented, as "March of the Chocolate Soldiers," "Nelly Grey," and "Moments" are specially included in each.

Mamie Soutter, in "Larks" revue, specialises with "In the Congo." The Super-Six feature the principal Montgomery numbers. J. H. Scotland features "Digging Up the Road," George Formby "In the Congo," and the Kelvin Vocal Quartette," well known to Scottish audiences, specially utilise "Digging Up the Road," "Mary Ann, Oo! Oo! Oo!" "Nelly Grey," and "Moments."

The current and latest Montgomery successes include: "March of the Chocolate Soldiers," "Moments," "Nelly Grey," "Oh! Maritana!" "In the Congo," "Still Just Sweethearts," "Buffalo Bill the Cowboy," "Digging up the Road," "San Sebastian," "It's a Million To One You're Far From Home," "Nothing But You," "Yes! Who'd Have Thought It!" "All the World Can't Be Wrong," "Germaine, We Shall Meet Again."

Musical directors may avail themselves of any two of the following new dance orchestrations, which will be sent to them at

(Continued on page 31).

THE AGENCY WORLD.

Those starred are members of the Agents' Association, 26, Charing Cross-road, W.C.2.

*GEORGE BARCLAY

THEATRICAL AND VARIETY AGENT
Member of the Agents' Association.
241, Brixton Hill, London, S.W.2. 'Phone: Streatham 1504.

*SIDNEY BURNS (1927), LTD.

(Members of The Agents' Association, Ltd.), Suite 17, 26, Charing Cross Road, W.C.2. Temple Bar 1682 and 2100. Telegrams: "Attraction," Westrand, London.

JULIUS DAREWSKI

Variety, Musical & Cinema Agency. 18, CHARING CROSS ROAD, W.C.2.
Temple Bar 7253. Tel. Ad.: Juldarski, Westrand, London.
Proprietor: JULIUS DAREWSKI.
Gen. Manager, Alex. W. Lamond.

*NAT DAY'S AGENCY

Member of the Agents' Association.
Albion House, 59, New Oxford Street, W.C.1.
'Phones: Temple Bar 2341 and 2342. Tele.: "Varitism, Westcent, London."
ENGLISH REPRESENTATIVE, FULLER'S VAUDEVILLE, AUSTRALIA.
Sole Booking Agent, Palace Theatre, Bath.

*FOSTER'S

AGENCY, George Foster, Harry Foster. Estab. 35 Years.
The Leading Dramatic and Variety Experts.
Wires: Confirmation, London. 'Phone: Gerrard 3218 & 3819
32, SHAFTESBURY AVENUE, LONDON, W.1.

GORRINGE'S

(THE) TRAVEL AGENCY,
9a, Green Street, Leicester Square, W.C.2. 'Phone: Gerrard 7417.
TRAVEL ANYWHERE—STEAMER—ROAD—RAIL—AIR.

T. ELDER-HEARN PRODUCTIONS

General Manager, Chas. H. Allen.
29a, Charing Cross Road, London. Tel.: Regent 2825.

*CHARLES HENRY AND GILBERT BROWN

Alfred J. Goldstein in Association. AGENTS, PRODUCERS and MANAGERS.
34, Beak Street, Regent Street, London, W.1.
Gerrard 1575 and 1576. Wires: CHENBROW, Piccy, London.

IDA LILLE'S AGENCY

ACADEMY AND REHEARSAL ROOMS,
79, NEW OXFORD STREET, W.C.1.
'Phone: Temple Bar 6259. Tel. Add.: Varilitety, Westcent, London.

*ARCHIE PITT Ltd.

PRINCES CHAMBERS, COVENTRY STREET, W.1.
(Over Prince of Wales' Theatre).
'Phone: REGENT 7236.
Our Mr. Pat Aza is always on the look out for Talent.

*H. W. WIELAND (ZÆO) AGENCY,

FARADAY HOUSE, 8 & 10, CHARING CROSS ROAD, LONDON, W.C.2.
Telephone: Temple Bar 6788. Telegrams: "Gerrard 6788 London."
Sole Agents for MAURICE COWAN PRODUCTIONS.

POLAND REHEARSAL ROOMS,

49, POLAND STREET, NEAR OXFORD CIRCUS.
Splendid Pianos, both high and low pitch.
'Phone: Regent 6846, 6847, 6848, 6849 (4 lines).

FRANK PERRY'S REHEARSAL ROOMS.

31, GOLDEN SQUARE, PICCADILLY CIRCUS (One minute from Regent Palace Hotel).
'Phone: Regent 5696.
Large and Small Rooms for Hire. Parquet and Canadian Spring Floors.
Pianos, Gramophones. Dressing Rooms.

BRON'S REHEARSAL ROOM

BROADWOOD GRAND PIANO ... ... 2/- PER HOUR.
Also all the Publishers' Dance Hits in Stock.
47, GERRARD STREET, W.1. Reg. 4195.

NOVELTY & IMPERIAL BANDS AGENCY

(Red and Blue).
Military Bands, Orchestras, Ladies' Orchestras, Dance Combinations. Also Original Novelty Combinations and "Russian Balalaika Orchestra."
(Ensemble Guaranteed).
Vacancies for Competent Instrumentalists (both sex). Audition essential.
Apply—DIRECTOR OF MUSIC, 37, WARDOUR STREET, W.1. Regent 1439.

Telegrams: "Cswastoll, Westrand, London." Telephone: Gerrard 7903 (2 lines)

STOLL THEATRES CORPORATION, LTD.

COLISEUM BUILDINGS, LONDON, W.C.2.

Chairman & Managing Director: SIR OSWALD STOLL
Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPT.: Negotiations, A. D. DAVIS. Dates, LLEWELLYN JOHNS.
Address all communications to the Managing Director.
Coliseum Box Office 'Phone: Temple Bar 3161.

CALLS FOR JANUARY 6, 1930.

THE LONDON COLISEUM, 2.15, 5.15, 8.15.
Rehearsal at 10 a.m. for—
Noni & Horace, Golden Serenaders, Rupert Hazell, Olive Gilbert, Christiane and Duroy, Poley & Partner, Irwin Sisters, Collinson & Dean, Student Prince Male Chorus, Movietone News.

STOLL PICTURE THEATRE.
(London Opera House)
"Talkies," Movietone News.

HACKNEY EMPIRE.
Rehearsal at 12 noon for—
"All Fit," Movietone News.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
"Mirth of a Nation," Movietone News.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Roznoff Horses, Clapham & Dwyer, Osborne & Perryer, Fred Lewis, Zibral, Hermanos Williams, Cornalla and Eddie, Movietone News.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"One Dam Thing After Another," Movietone News.

BEDMINSTER HIPPODROME.
"Talkies," Movietone News.

EMPIRE THEATRE, CHATHAM.
Talkies—"The Letter," Movietone News.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Circus Variety, Movietone News.

STOLL PICTURE THEATRE.
(Newcastle-on-Tyne)
"Talkies," Movietone News.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"Jack and the Beanstalk," Movietone News.

ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for—
"Cinderella," Movietone News.

MANCHESTER HIPPODROME.
Rehearsal at 10 a.m. for—
Syd Seymour and his Mad Matters, Julian Rose, Dinkie Denton Trio, Rubio Sisters, Zaidee Jackson, Morland Graham, Plattier Brothers, Movietone News.

THE
LONDON SYNDICATE COMPANIES

The London Pavilion Ltd.
United Variety Syndicate Ltd. Variety Theatres Consolidated Ltd.
The Watford Theatre Co. Ltd. The Watford Super Cinema, Ltd.
The Empress Theatre of Varieties Ltd. Syndicate Varieties Ltd.
Metropolitan Theatre of Varieties Ltd.

Managing Director . . . . WALTER PAYNE.

General Offices
CRANBOURN MANSIONS, CRANBOURN ST., W.C.2
Telephone No: Gerrard 5654.

Monday, January 6, 1930.

LONDON PAVILION.
Film, "THE TAMING OF THE SHREW."

EAST HAM PALACE.
Rehearsal 12.
Leon Salberg, Chas. Henry & G. Brown to produce "DICK WHITTINGTON."

NEW SOUTH LONDON.
Rehearsal 12 (Low Pitch).
May Henderson, Fred Kitchen in "WASHING THE BABY," Jack Wynne & Co. in "The Last Straw," Zetta Mor, Lillian Burgiss, Jack Stocks, etc.

WALTHAMSTOW PALACE.
Rehearsal 12.
Gertie Gitana, Hayden, Nevard and Wheldon, Bob Fisher, Jean Kennedy, Rodney Hudson Troupe of Dancers, Cyril & May, Phil and Phlora, Barry Ono.

BRIXTON EMPRESS.
Rehearsal 12.
B. A. Meyer, Ltd., to produce "LUCKY GIRL."

REGENT THEATRE.
Martin Sabine presents "THIS AND THAT."

METROPOLITAN THEATRE
Rehearsal 12.
Harry Slingsby, Ltd., to produce "UPS-A-DAISY."

WATFORD PALACE.
Rehearsal 2.30.
Percy Holmshaw to produce "THE BABES IN THE WOOD."

CHELSEA PALACE.
Rehearsal 12.
Lionel Bute, Ltd., to produce "THE MURDER ON THE SECOND FLOOR."

The above are communicated for information without prejudice.

SCENIC ART AND ALLIED TRADES.

J. D. McDOUGALL
Albert Works, Chatsworth Rd, STRATFORD, LONDON, E.15.
'PHONE—MARYLAND 2921.
New Year Greetings to all.

Scenery Canvas (Fireproofed and Non-proofed), Fireproofed Gauze, Netting, Casement Cloth, Calico, Transparent Cloth, Velveteens, Tewelling and Flannel, Stage Cloths, Hessians and Scrims, Hemp Fly Lines, Wire Lines, Cleat Lines, Druggets, Webbings, Platform Brooms, Sanitary Sweeping Powders, Waterproof Covers, Glue and Coconut Matting.

H. W. ELLIOTT, Ltd.
(Established 35 years).
35, Waterloo Road, (near Bridge), LONDON S.E.1.
Telephone: Hop 3960.
Every Description of Theatrical Properties and Furniture made to order. Papier Mache products in stock.

FURNITURE AND PROPERTIES
made for the following Productions:
D'Oyly Carte Opera Company, "THE GONDOLIERS," "PATIENCE," SAVOY THEATRE.
Matheson Lang in "JEW SUSS," DUKE OF YORK'S THEATRE.

ALFRED LEETE & CO., Manfra. LEETE'S for finest Scenic Artist Colors LEETE'S for Aniline Dyes Gold, Silver and Coloured Bronzes. Distempers Brushes and requisites.
Works, 129, London Rd., Southwark, S.E.1
Telephone: 2093 Hop.

120 Years' Reputation
LOMAS
CANVAS
STAGE CLOTHS, etc.
HIGH ST., STRATFORD, E.15.

DODSWORTH & SPENCER, Artists Wellington-road, Undercliffe, Bradford. Tel: Bradford 4614. Making and Painting in Tempera or Dyes.

PROVINCIAL PANTOMIMES

"CINDERELLA."

AT OLDHAM.

Produced at the Grand Theatre, Oldham, on Christmas Eve, by A. E. Smith and written by Alf Derrell. The opening of the pantomime run has been eagerly awaited, and the theatre was crowded to capacity by holiday crowds, who gave it a rousing send off. Mr. Smith, in presenting his first pantomime, has done his work with a lavish hand, and he has selected his artistes with care. There are eleven scenes in the production, and two in particular are beautiful specimens of scenic art, and the dresses are delightful. The story of "Cinderella" is well told, and is easy to follow, with the usual finding of the heroine by the Prince, the invitation to the ball, and her flight from the ballroom leaving her slipper, the discovery of which brings happiness to those mostly concerned. The artists are allowed plenty of scope to introduce their capabilities, and they make good use of the opportunity to make good. Miss Effie Mann, the well-known musical comedy artist, appears as Prince Valiant, and she fills the rôle in a splendid manner, and her singing gained her the heartiest applause. She has a lovely voice which she uses with telling effect in several numbers, included in which are "Painting The Clouds With Sunshine," "Tiptoe To The Window" (with Cinderella) (Feldman). "Only a Rose," another number from the same house was finely rendered, and "I'll Always Be In Love With You" (Campbell Connelly) were splendidly received. Miss Eira Elma as Cinderella acted in a charming manner and sang her numbers in excellent style, "Sleepy Valley" (Chappell) being very tuneful. "There's a Place in the Sun For You" (Campbell, Connelly), and the duet with the Prince. In the part of Dandini Miss Midgie Wood was splendid, and she stands out by herself as a male impersonator. In a Soldier Song and another in evening dress Miss Wood had a most generous reception and was heartily applauded. Miss Lena Lathom is excellent as Fairy Goodwill, and she renders her number "Come Sing To Me" with feeling. "The Wedding of the Painted Doll" (Keith Prowse) sung by Fred Payne (Baron Belcher) was well done, assisted by the Kiddies, with Girlie Smith as a charming and delightful Bride. Tommy Francis heads the list of comedians as Perks, and he introduces a large amount of fun with his song "What Should We Do Without Gravy?" (Feldman). He is well supported by Fred Payne (the Baron) in the song "Doing It All For England." Jimmy Slater as Gladys Ann, Miss Jean Robertson (Ann Gladys) the sisters, and they are very good and amusing and do their work well. Messrs. Barnes and Rich are a couple of brokers men (Catchem and Squeezem) and they do some very clever dances. Misses Minnie Stafford, Elsie Bowler, Eileen O'Gorman and Mary Graham do very well in small parts. Wally Capers is good as Nobby, the bull-pup. The Eight "Hylda" Juveniles are very smart and dance cleverly, with dainty Girlie leading. The chorus of the Dolores Girls, and the Tip Toe Terpsichoreans are also very good and dance well, also taking a fair share in the concerted numbers, in which are included "Maggie What Have You Been Up To?" "Heigho Everybody, Heigho," "Lady Divine," "Be Contented" (Feldman), "What Can You Do Without Money," "Give Yourself a Pat on the Back" (Campbell Connelly), "The World's Greatest Sweetheart Is You" (L. Wright), "Where Is the Song of Songs For Me?" (Francis & Day), etc. The principal scenes include a transformation scene showing Cinderella on her way to the ball, a very pretty picture. The ball room, and the last one, which would seem to be a new departure from the usual finale, the cliffs of England, a fine piece of stagecraft, a rocky sea shore with Britannia supported by Scotland, Wales and Ireland. An outstanding speciality is the appearance of Ladd West in a turn on the trapeze and rings, and he had a rousing reception at the conclusion. The dresses are beautiful and are by W. Clarkson and Miss Katie Fisher. Scenery by Gustav Peryer and G. Swale. The music has been arranged by Geoffrey Blackmore. Arthur Meredith and John R. Gregory, the latter being also musical director ably wielding the baton.

"JACK AND JILL."

AT SALFORD.

Pantomime again holds the boards at the Royal Hippodrome, where "Jack and Jill" is presented, in eleven wonderful scenes, by Mrs. Kimberley and Mr. Frank H Fortescue. The pantomime is of a bright and breezy nature, and is chock-full of comedy. The chief fun-makers are Freddie Frome as Ginger, the Brothers Curran as the Broker's Men, and Jack Crewe as Dame Durden. The dresses and scenic effects are outstanding features of the production. Several musical numbers given by the Prince, the Princess, Jack and Jill, the Wild Man, and Ginger, interspersed with dancing, were well received. Specialities are rendered by Freddie Frome, the Curran Brothers, Jewel and Ring, and the Three Ringlands.

The Prince is played in dashing style by Vera Rejane, and Jessie Jewel is a dainty Princess; Jack and Jill are entrusted to the care of The Two Mites; the Wild Man of Borneo is played by Stanley Tustain, and the Regent (the Prince's valet) by Joe Ring; while the Fairy Queen has a picturesque exponent in Daisy Valla. A full chorus of country girls, fairies, courtiers, imps, etc., add to the effect of the production, and the orchestra is under the direction of Mr. Harry Wilson.

"DICK WHITTINGTON."

AT WALSALL.

The popular old story of Dick and his cat, told in the pantomime produced by Will Jackson at Her Majesty's Theatre, Walsall, runs prettily throughout the piece and holds the interest of the children. There is also an abundance of material to entertain adults. This includes several scenes of alluring beauty; a charming woodland; a view of Highgate Hill; a dazzling spectacle of the Emperor's Palace, in which Dick wins his fortune; also of the Lord Mayor's reception, on which the curtain falls.

Florence Guest, as the principal boy, makes a bold and dashing Dick Whittington. She has a soprano voice of excellent range. Beryl Churchill, the principal girl, has daintiness and charm that win all hearts. She is also a pleasing dancer. After all, however, it is the comedy that matters, and here the show is magnificently served. Phil Strickland, as Idle Jack, carries off the principal honours. A tremendous worker, full of quips and jests, he keeps the house rocking with laughter, and his droll songs are very enjoyable. Gus Elton, as the dame, indulging in plenty of rough and tumble comedy, is a merry contrast. Jessie Crome affords some good comedy of the eccentric kind. Gordon Harrop has charge of a strong chorus. The Eight Gimcrack Girls are outstanding in their speciality dances. Jack St. John, as King Rat, gives a good character performance; Isobel Aseky, playing the Fairy, is another acceptable dancer; Jill Courtney, a dainty artist; Ida Dale, a lovely princess; Frank A. Terry, Ald. FitzWarren; the Aberdonians, a pair of comedy acrobats who execute some exceptionally clever movements; and Little Johnnie, who is a nimble figure as Dick's faithful Cat, complete the cast. Additional specialities are contributed by the Garforth Quartette, a delightful combination of male voices.

The Season's Greetings to All

from

MR. & MRS.

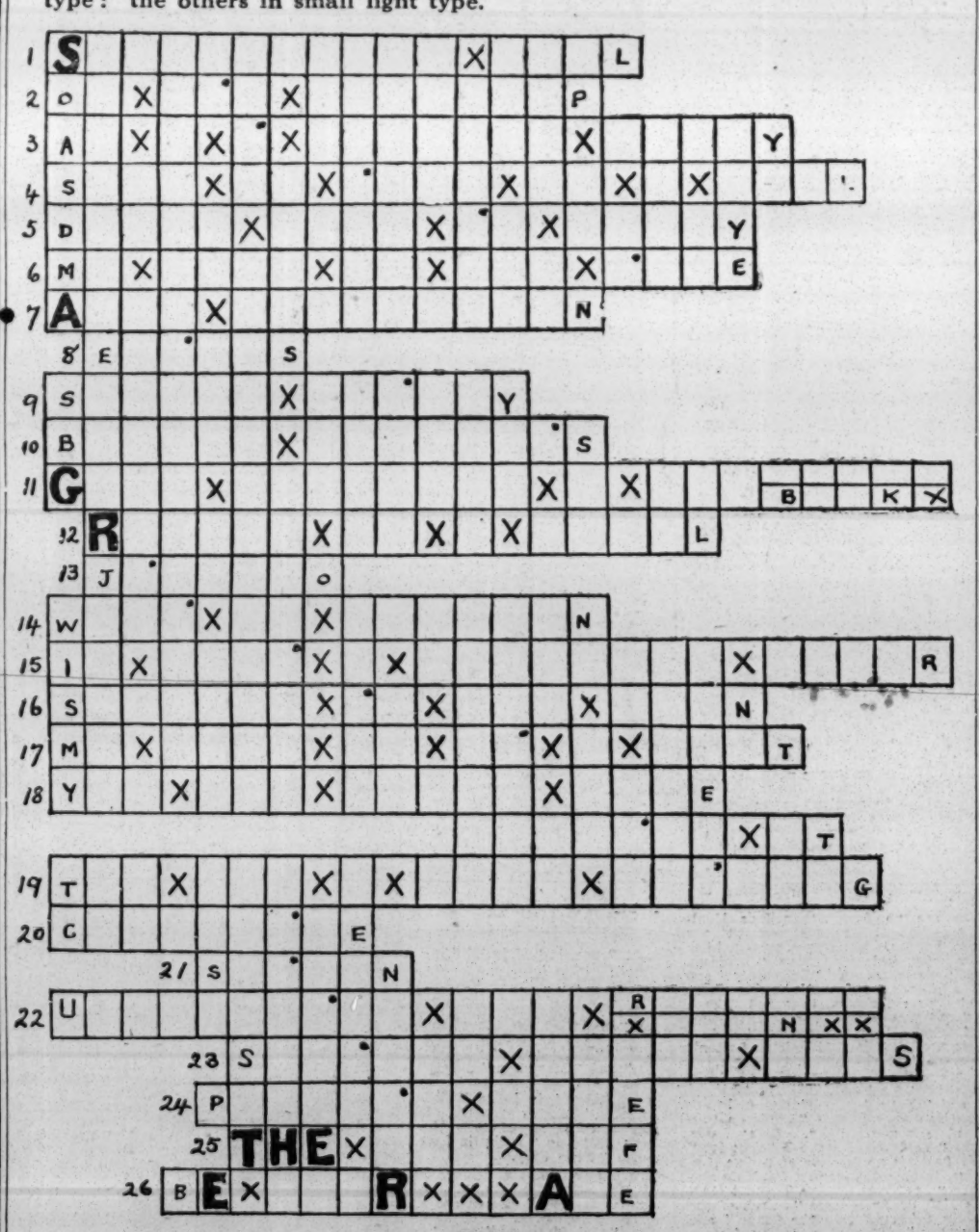
JACK HYLTON

and

JACK HYLTON'S BANDS

To MUSICIANS, SINGERS, PRODUCERS and PUBLISHERS.

Fill in the squares left blank: it's easy and interesting. See clues below. The squares with a dot in them should be filled in with large bold, black type: the others in small light type.



CLUES:

1 and 3. Novelty vocal waltz and fox-trot ballad, published by Messrs. Hawkes & Son.
2 and 20. Comedy chorus song and Continental fox-trot, published by Messrs. Cecil Lennox, Ltd.
4. Fox-trot, published by the Music Publishing Co., Ltd.
5 and 8. Eastern production number and waltz ballad published by The Berners Music Co.
6 and 23. Theme waltz and theme fox-trot, published by Messrs. Feldman & Co.
7, 17 and 21. Melody song, comedy number and ballad, published by The Lawrence Wright Music Co.
9, 13 and 24. Valse song, fox-trot song and novelty comedy number, published by Messrs. Chappell & Co., Ltd.
10. Waltz, published by Billy Thorburn Music Publishing Co., Ltd.
11 and 22. Chorus number and waltz song, published by Messrs. Campbell, Connelly & Co.
12 and 14. Comedy fox-trot and "Spiritual" fox-trot, published by Messrs. Keith Prowse & Co.
15 and 16.—Fox-trot and theme song, published by Messrs. Francis, Day & Hunter.
18. Chorus song, published by Messrs. Montgomery & Co.
19. Comedy fox-trot, published by Messrs. Paxton & Co.
25 and 26. Fox-trot and hot number, published by The Cavendish Music Co.

"RED RIDING HOOD."

AT WATFORD.

W. Barrie Baldrick and G. E. Williams, in conjunction with Chas. Beanland, opened the pantomime season at the Palace Theatre on Monday evening with "Red Riding Hood." It contains all the ingredients of a first-rate pantomime, and was received with keen enjoyment and every mark of appreciation. The book deals ingeniously with the favourite old story, in which there is plenty of fun, elaborate dresses and lavish scenery. Perhaps the most charming feature, however, is the delightful dancing and singing of Doris O'Shea's Wembley Girls and the Eight Little Rosebuds, who completely fascinate old and young by their delightful and graceful movements. Little Bab Everton is a sweet and clever Red Riding Hood, and another captivating juvenile artist is Lily Everton as Fairy Goodheart. Both children have been wonderfully trained, and will be greatly envied by the younger members of the audience. Dorice Cariello makes a fine dashing Prince, and is well suited with songs. Marlie Caird plays the part of Bo-Peep, her voice and dainty style gaining her a warm place with her audience. Great fun is caused by Fred Cary (as the Baron), Chas. Beanland (as the Dame), and Willie Cave (as Simple Sammy), while Pasqui and Peru, in addition to their clever acrobatic speciality, never fail in their efforts to amuse. Gifted with a bright and cheery manner, and a pretty and attractive appearance, the Sisters Purcell are admirably suited to the parts of Boy Blue and Mary. The impersonation by Melville Birley of King Wolf is an excellent piece of work. Two of the most delightful settings are the Honeysuckle Glen in winter and summmer, which is made all the more effective by the colour scheme which has been cleverly and successfully introduced in the ensembles.

"The Farmer's Wife" Tour.

Sir Barry Jackson and Mr. Prince Littler's company, "The Farmer's Wife" start their Spring tour next week at the King's Hall Theatre, Dover, it is now in its sixth year of tour, and as popular as ever. This tour includes Cambridge, Wood Green, Kingston, Warrington, Birkenhead, Barrow, Ardwick Green, Sunderland, West Hartlepool, South Shields, Scarborough and Woolwich.

NEXT WEEK'S CALLS.

(*Continued from page* 19).

KING'S LYNN THEATRE ROYAL (reh. 1).—"Tres Bon."
NORTHAMPTON NEW (reh. 12).—"Laugh, Town, Laugh."
NORTHAMPTON OPERA HOUSE (reh. 12).—Northampton Rep. Players in "The Prisoner of Zenda."
PLYMOUTH PALACE.—Mr. Tom Arnold's "This Year of Grace."
READING PALACE.—"Painted Dolls."
SHEFFIELD HIPPODROME (reh. 12).—Alf E. Dodds presents "Something New."
SHOREDITCH "LONDON."—Mr. Will Garland's "Swanee River."
STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—"Hit the Deck."
WALHAM GREEN GRANVILLE (reh. 12).—Pantomime, "Little Red Riding Hood."

New Gramophone Records

By JAMES AGATE.

Of two wholly commendable albums—one from Columbia containing Elgar's Violin Concerto, the other from H.M.V. comprising five Guitry records—it needs no particular insight to predict that while the latter will sell like hot cakes the former can only be expected to sell like rather colder cakes. For when it comes to choosing between a superb masterpiece which happens also to be English and some exquisite trifles sung in a language which in this country has always been much more fashionable than English, there can be no hesitation in our national breasts. As a matter of strict fact, the articulation of M. Guitry and Mlle. Printemps is so exceptionally lucid that even the smartest of their adorers will have difficulty in not genuinely and completely understanding them. The records include the "Air de la Lettre," "Air des Adieux," and "Le Petit Menuet" from "Mozart," the Interview Scene from "Deburau," the Second-Act Duet and "Depuis Trois Ans" from "Mariette," two entrancin songs from "L'Amour Masqué," and some witty observations upon life and art by M. Guitry. The music of Reynaldo Hahn, Oscar Straus, and André Messager is captivating, and the whole offering is "quite too terribly lovely"—as I believe one is expected to say in such circumstances.

But if one does so, what remains to be said of the Elgar? The claim has been made that this work is among the first six violin concertos, a claim which seems audacious till we begin to compute what has been done in this form since the days of Mozart. The singular truth is that, despite the slickness and showiness of the instrument, there are very few good violin concertos. There are almost as many good 'cello concertos, and there are at least three times as many good piano concertos. Beethoven wrote five of the latter, and of violin concertos only one—but that one fearless. Brahms wrote two "symphonies with piano," as in his case they have been called, to his one admittedly matchless concerto for violin. With both Mendelssohn and Tchaikovski proportion is again two to one in favour of the piano. And here, unless we have overlooked some Goschen among modern concertos, we have named all with which the Elgar can be compared.

It is in all senses of the word a great Violin Concerto—planned on the most imposing lines, unconventional in form and far-flung in its imaginative explorations, sustainedly noble and tragic in its import. Beginning and ending in the grave and subtle key of B minor and with a sombre-idyllic slow movement in B flat major, this concerto must be among the most consistently tragic of master-works. The first entry of the violin, indeed, has precisely the air of a great tragédienne coming upon scattered sorrows through the air and the scene. The orchestra has already there enters the solo to utter phrases of a climbing poignancy and to retire again with all that suggestion of richness to come which the great tragic actress is wont to give in her first brief appearances. To this opening, to the immeasurably tender developments of the first movement, to the dreamy lyricism of the second, to the executive brilliance of the finale and to the always astonishing sunset quality of its cadenza, Albert Sammons and Sir Henry Wood with the Queen's Hall Orchestra do something very like perfect justice. This Concerto was, of course, dedicated to Kreisler, since when Mr. Sammons has rightly and properly made it his beautiful own, an appropriation which no one can begin to think of deploring now that Kreisler, in Samuel Langford's mordant phrase, "has become one of the players who are too famous to afford an orchestra." I have not for long heard any gramophone work which I could so unhesitatingly recommend.

The best thing which Parlophone has produced of late is Strauss's "Tyl Eulenspiegel," played on two records by the Berlin State Opera Orchestra. It has been said of Elgar's music that though often in essence and purpose lively it always produces upon us something of the Gerontian expression—a point nowhere better illustrated than in the third movement of the Violin Concerto. But there is nothing Gerontian about the liveliness of Tyl, and it would be as difficult to mistake his exhilaration for Elgar's sad larks as to imagine Richard Strauss writing the "Enigma Variations" or "The Light of the World." The recording in the present case, especially in the important and often-neglected matter of percussion, is truly excellent.

For H.M.V. on a ten-inch disc Joseph Hislop sings with great sensitiveness Rachmaninov's "To the Children" and Messager's "The Grey House," two lovely songs which are neither familiar nor banal; for Parlophone Richard Tauber delivers several ditties which possess both those qualifications to a degree; and for Columbia Miss Labette, accompanied on the piano by Sir Thomas Beecham, renders Delius's "Evening Voices," a song in which that composer has an odd, suave, and pleasing lapse into the melodic. In this particular Delius it is, so to speak, fine for once: wet days are to me very much the same whether in Brigg or Appallachia and I confess—if indeed I have not hereinbefore confessed—that there is for me a certain boredom in being soaked to the skin in this composer's usual plangent harmonies. As for dance records, "Low Down Rhythm" strummed out by the High Hatters for H.M.V. is as different as could be desired.

BAND CARDS.
(Limited to Five Lines).

HOWARD BAKER'S "London Astorians," "The Delphians," and other bands, available for business. 26, Charing Cross-rd., W.C.2, and 26, Vicarage-road, Leyton, E.10.

ED BOLITHO'S AMBASSADOR'S BAND. Offers invited in Bristol, if possible. Offers to Ed. Bolitho, 41, Canyng-square, Clifton, Bristol.

JOSE BOWERS' Ladies' Symphony Orchestra open for engagement. Also Ladies' Dance Bands. 75, Lynette-avenue, Clapham Common, S.W.4. 'Phone: Brixton 3586.

PAUL BERNIA and his Snappy Syncopators. A double-handed band of 5 or 6. Open for engagements, town or country. All comms., "Ivy Dell," Clifton-st., Swindon, Wilts.

NORAH BURGESS And Her Salon Orchestra. Any business. Also her Dinkie Dance Band. 84, Elmhurst Mansions, Edgeley-road, S.W.4. 'Phone: Battersea 3622.

MISS ROSIE CLEVE (Pianist) and her Ladies' Dance Band. Now playing Victoria and Station Hotel, Preston. P.A., 2, Kingscote-road, Bedford Park, London. 'Phone Chiswick 4433.

CONSTANCE CROSSE. Ladies' Orchestras. Enormous library, classical and popular. Exhibitions, cinemas, etc. Perm. Add.: Crossmount, Warwick-rd., Heaton Moor, Stockport.

PAULINE DAVIS' BANDS, Open for engagements. Dance and straight. Coms. to Wilfrid J. Thorne, 4, Oxford-gardens, Winchmore Hill, N.21. 'Phone: Enfield 2350.

JESSIE FILER AND HER LADIES' BAND. Criterion Restaurant, Piccadilly, W.

NORA FREELEY AND HER BANDS. Dance and straight. All coms., Alfred Reynolds, 11, Craven Walk, Clapton Common, N.16. Clissold 7993.

GIL HULME and his Band of 5 or 6, double-handed, vacant for Summer season. 'Phone Luton 2240. Gil Hulme, 123, Wilton-rd., Southampton. Also HYDRO FIVE BAND.

IMESON FAMILY SYMPHONICS. Dance Band (5). Comprising Piano and Xylophone, Violin and Sax, Piano and Sax, Violin and Banjo, Drums, Piano, etc. Terms moderate. 9, Westminster-road, Hanwell, W.7

LESTER JAMES, Violinist and Saxophone, and his Alexandra Palace Band for all functions, Town or Country. 14, Firs-parade, Muswell Hill, N. 'Phone: Tudor 5631.

GEO. H. KENNEDY'S BANDS. From the Tower, Blackpool, etc. Seventh season New Hampton Court Club. Sundays (Stage Band). Supershows, Wandsworth-road. 4, Culvert-rd., S.W.11. 'Phone Battersea 2113.

BLANCHE LAUGHTON AND HER LADIES ORCHESTRA can be engaged from trio upward. Southport Pier 10 seasons. 17, Crescent-grove, Clapham, S.W.4. Brixton 5586.

ANDRE LEDOR And his Premier Double-handed Band. Artistic, Successful. DRILL HALL, LINCOLN, UNTIL JAN. 10th.

THE LEON TRIO (Ladies, V.P.C.) Available for single dates or permanency. Hotel, cafe, tea-room, etc. All comms., 68, Grove-road, N.12. 'Phone: Hillside 2462.

LONDON BIJOU ORCHESTRA. Musical Director: Jules Guitton. Open for engagements. 5, Hillside Drive, Edgware. 'Phone: Edgware 0765.

THE METRONOMES BAND. Registered. Now playing at SHERRY'S, BRIGHTON. Business Manager: W. T. Powell, 195, High-st., London, S.E.8.

LIONEL MURREY AND HIS BAND. PAVILION, BUXTON.

J. BOWDEN NEWBURY. SOUSAPHONE-TROMBONE. Odd Gigs. Town or country, up to 50 miles out. P.A.: 107, Bury-st., Edmonton, N.9.

"NEVILL'S NOVELTY NINE" and other Dance Bands (any size). Open "Engs," Town or Country. Mr. George W. Nevill, 3, Mostyn-road, S.W.9. 'Phone, 9.30/6, Regent 1515.

MAVIS NEWTON, G.S.M. Now with her STERLING QUARTET at Slaters Restaurant, Oxford-st., W. Address: "Ravel," Kenton-lane, Kenton, Middx. 'Phone: Harrow 2925.

MAVIS NEWTON'S "BETA" ORCHESTRA. Playing at the "Beta" Cafe, Oxford-street, W. All coms. to Mavis Newton, "Ravel," Kenton-lane, Kenton, Middx. 'Phone: Harrow 2925.

RONNIE RADIMAN'S RADIO REVELS, TOTTENHAM PALAIS DE DANSE. Perm. add.: 2, Alexandra-mansions, W.12.

MAUD RISELEY, A.R.A.M., Conductor, Leader, & Violin Soloist. EASTBOURNE LADIES' ORCHESTRA. (Black and Red Costumes). Dances and Straight. Offers invited for Dances, Cafes, Hotels, &c. Great success at Deal Season. Latest dance successes. Any number of artistes. 'Phone: Abercorn 2317, 10 a.m. to 4 p.m. Letters to 44, Lancaster-road, W.11.

SCOTT & SCOTT, LTD., Straight and Dance Musicians, also Bands for all purposes and occasions. Exclusively supplied by Scott & Scott, Ltd., Kingsway, W.C.2. 'Phone Holborn 4011.

MARGARET SMITH And Her LADIES' ORCHESTRA, including well-known Vocalist. Exhibitions, cinemas, hotels, etc. Offers invited. 27, Angell-rd., Brixton, S.W.

VIVA STARLING and her Ladies' Orchestra. Terminated engagement with the St. Annes-on-Sea Municipal Council. Apply 7, Kendal-rd., St. Annes-on-Sea.

RUBY SUNSHINE AND HIS BAND. ELITE CAFE, NOTTINGHAM.

VIOLIN, PIANO. Open for Engagements. Terms mod. DANCE BAND. Saxby, 96, Denbigh-st., S.W.1. SAXOPHONE. DRUMS.

RAY WALTER ORCHESTRAS. MAY WALTER. 81 & 83, Shaftesbury-avenue, W.1. Gerrard 1207 and 8.

BANDS AND BANDSMEN

(Continued from Page 39.)

A Popular Orchestral Manager.

One of the most popular of the orchestral managers at the various London publishers is "Jimmy" Phillips, who has occupied that position at Lawrence Wright's for the past four years, during which he has worked up the department to a high standard of efficiency. Bands of every description, dance, military, regimental, brass, municipal orchestras, theatre, music-hall, cinema, café and cabaret come under his direction, and he also manages radio and "talkies."

A feature of his management is the remarkable growth of the subscription club, which started fifteen years ago with a small number and has

[Photo by Hana.
MR. "JIMMY" PHILLIPS.

now reached to no fewer than 10,000! One of the reasons why the orchestral club has increased to such an extent is that members can always rely upon a big proportion of "hits" which in the long run save a great deal of expense in the purchase of band parts. The firm, moreover, controls about eight big American catalogues, and claim to be the leading firm fostering British material, having on their staff such celebrated British writers as Horatio Nicholls, Harry Carlton and Joe Gilbert, while Jay Whidden, Noe Gay, Fred May and Leslie Sarony are all under contract to Lawrence Wright. The firm has done well with English numbers in the U.S.A., where "Among my souvenirs" was one of the biggest hits America has had for the past fifteen years, a million and a half of sheet-music copies being sold, while it had seventy records.

A valuable accession to the firm is that of a staff of arrangers, keen enterprise in this direction being shown by the fact that three arrangers have been "discovered" in Stanley Bowsher, Marr Mackie and Syd Phillips, the last-named the famous saxophonist. They are looked upon as England's best arrangers by most of the leading bands

The Wright House claim to have had the first English "talkie" song hit. That was "Tondelayo" in "White Cargo." It was a very big seller and was recorded by Jack Hylton and broadcast by all the big bands. "We are developing the English song in English 'talkies' as much as we can," said Mr. Phillips. "We have big numbers in the British International Films 'Song of Soho' and three in the same Company's 'Raising the Roof.' We also have songs in the Gainsborough production called 'Vanity,' and have the official theme song for 'Mickey the Mouse.' We may say that we have captured the bulk of the English 'talkie' market, inasmuch as film companies are continually getting in touch with us to do songs for them. Jay Whidden wrote three songs for the American-made film 'Woman to Woman,' and that was the first time a composer in England had a chance of getting songs in American pictures."

"Jimmy" Phillips, who, by the way, is an accomplished pianist, has been in the business eleven years, having started with the Herman Darewski Music Company. His popularity in all parts of the world is shown by the number and variety of the Christmas and New Year cards which reached him from Hong Kong, Cape Town, Brooklyn, New York, Calcutta, and other distant places.

French Musicians and Foreign Music.

The hostility of musicians across the Channel to foreign talkies has taken shape in a resolution passed by the French Music Federation, representing composers, music publishers, music engravers and music printers. The resolution runs thus:—"Considering that foreign talking and sound films are being presented to the French public in a foreign language and with musical accompaniments almost exclusively composed of foreign music, and that such a marked exclusion of French music and the French language, if it becomes general, will constitute a serious offensive against French culture and French art, we demand that talking films screened in France must be in the French language; and that an important part of the musical accompaniment of synchronised films shown in France must be consecrated to French music."

The resolution concludes with a statement that they have decided to take all useful measures, appealing, if necessary, to the public powers and to public opinion in order to prevent the kinema becoming in France the instrument for the penetration of expression foreign to the national culture.

Syd. Ray for Central Europe.

On Tuesday, Syd. Ray and his Lyricals sailed for Berlin, where they open, on Saturday, an engagement at the Gourmenia, a restaurant which boasts eight bands—one on each floor. The engagement was booked by L. A. Macdonnell, who goes with the company. In addition to their dance engagement the band will do some recording, broadcast, and make a "talkie." After a stay in Berlin for eight months, the combination will go on a tour of Central Europe.

"She's My Slip of a Girl."

I have had the opportunity of sampling the song-fox-trot, "She's My Slip of a Girl," published by the Music Publishing Co., which won for its composer, H. C. Watters, the recent all-British fox-trot competition. The main theme runs happily along, catching the imagination in passing. It is a song that is not immediately relegated to the limbo of forgotten airs, but will probably be whistled long after many of its contemporaries have departed. The words, which, by the way, were written by the composer, have a fascinating interline rhyming in the refrain, which positively swings along to the music.

The Golden Domes, Streatham.

Calling in again at the Golden Domes Streatham, I was in time to witness the finals of the Hidden Stars Competition. As anticipated, some real good talent has been discovered, and the first prize was deservedly won and awarded to Audrey Dunham, a captivating little maid of about ten years, whose coster song and dance item was a real joy to watch.

Opera and "Harmonious Action."

General approval has been expressed regarding the suggestion by the "Daily Mail" that for the good of opera in England there should be "harmonious action" between Sir Thomas Beecham, the founder of the Imperial League of Opera, and Colonel Eustace Blois, the managing director of the Covent Garden Opera Syndicate.

Interviewed by a Press representative, Sir Thomas Beecham said: "The object is excellent. There is already perfect harmony between Colonel Blois and myself. We have had conversations to reduce competition to a minimum, and we are in agreement. There is no question of any sort of alliance between us, however; what we want in this country is more opera, not less. There is quite enough room for two organisations which will supplement each other's efforts."

Beethoven Symphony at Bath.

The daily orchestral concerts at the Pump Room, under Edward Dunn's direction, continue to give entire satisfaction to musical enthusiasts. On Saturday, the orchestra is to be augmented to twenty-eight performers, when Beethoven's Fifth Symphony is promised. The supper dances are becoming increasingly popular with residents and visitors alike.

The Capitol, Winchmore Hill.

A fine orchestra and a John Compton organ has been provided for the Capitol Theatre, Winchmore Hill, which opened with great success on Boxing Day. The new theatre, which seats 2,560, is equipped with Western Electric apparatus. The house also contains a large café and a splendidly built foyer.

The Alma Cinema, Luton.

The Luton Red Cross Band and the Alma Ladies Orchestra contributed to the programme at the opening of the new Alma Cinema, Luton, last week. The owners are the Leicester Square Estates, Limited, the chairman being Sir Walter Gibbons and the managing director Mr. Abney Gibbons. Mr. W. J. Johns is resident manager.

Scottish Theatrical Fund Ball.

There exists in Scotland a very energetic and laudable fund which, though we on this side of the border hear very little about it, in its own district is famous for its ready help to the needy members of the profession. Last year alone this fund helped between sixty and seventy artistes who through bad times were forced to seek their aid. We speak of the Scottish Musical Artistes' Benevolent Fund, which for many years has been under the able Presidentship of Mr. Fred Collins.

In aid of this fund, a ninth annual Theatrical Fancy Dress Ball and Cabaret is being held in the Plaza, Eglinton Toll, Glasgow, on Thursday, January 9. The dance committee includes Mr. E. W. Crossley-Taylor, J. P. (Alhambra), Mr. Jock Kirkpatrick, J.P. (Pavilion), Mr. Harry Ashton (King's), Mr. Hugh Hayman (Theatre Royal), Mr. Teddy Glanville (Empire), Mr. Wm. J. Rea (Metropole), Mr. Cecil Somerville (Kelvin Hall), Mr. Harry McKelvie (Princess), Mr. E. H. A. Bostock (Kelvin Hall), etc.

Over and above the usual prize for the best dressed lady and gentleman, special prizes are being offered for the best dress impersonations of any of the principals in each of the resident shows in town, namely, "The New Moon" Co. (Alhambra), "The Sleeping Beauty" Theatre Royal), "Jingling Geordie" (Princess), and "Here Comes the Bride" (King's). We understand that several of the principal artistes in these shows have themselves offered to give a prize.

Lord and Lady Inverclyde, and Lieut.-Col. and the Hon. Mrs. MacLean of Ardgour are to be present, and Lady Inverclyde (formerly June, the celebrated actress) is to present the prizes. It is expected that all the members of the theatrical profession appearing in or near Glasgow will be present as, apart from the worthiness of the cause, it is sure to be a very enjoyable evening.

The Science of Harmony.

One of the most entrancing subjects which fall to the lot of the student of music is that of the history of harmony, of how at different periods people have held different ideas of what makes a beautiful combination of notes and how such ideas have developed through the work of composers and theorists. Practically every period has had its "moderns" whose ideas have shocked their more conservative contemporaries, while after a few generations, what was formerly considered beautiful has, at least in some cases, been thought of as crude and ugly. Even to-day, when there are so many different ideas prevailing, not only among non-musicians but among the keenest students and the finest artists, musical antiquaries are presenting us from time to time with scores which were considered of rare beauty at the time they were composed but which now are intolerable to our ears. Mozart, himself a modernist in his day, had as a boy a way of describing sounds which fitted harmoniously as "the notes which love one another." It is a description which both composers and listeners might well observe

British Music in Prague.

On January 12, a programme of British music will be played by the Czech Philharmonic Orchestra in Prague, the composers represented being Elgar, Edward German, Eugene Goossens, Frederic Austin, Arthur Bliss, Herbert Bedford, and Cyril Scott.

The conductor will be Basil Cameron, and no better choice could have been made. He is young, experienced, alert, and knows his job thoroughly. Immediately after the concert Mr. Cameron will leave for London to conduct the Royal Philharmonic concert on the following Thursday.

How the Piano Got Its Name.

The pianoforte, direct descendant of the harpischord (whose other name was clavicembalo) was called by its inventor—Cristoforo—the clavicembalo and piano e forte—that is, a clavisembalo that could be played softly or loudly—this cumbersome title was soon shortened to piano e forte, later to pianoforte, and still later, though with less accuracy, to piano. Many improvements, most of them British inventions, have developed the old piano e forte into the pianoforte of to-day, but Cristoforo's original idea is still the instrument's basic foundation.

Making the Piano "Sing."

Very much of the immense amount of research, experiment and skilled craftsmanship, which has developed the modern pianoforte out of the primitive instrument of two centuries ago, has been devoted to the problem of producing a "singing" tone from what is essentially a percussive instrument. That problem has been solved by the highly improved mechanism of the piano of to-day, by means of which the pianist whose technique includes the smooth-flowing legato touch which all good pianists try to attain, can without difficulty produce a melodic line the individual tones of which merge one into the other with result of unbroken continuity. To make the piano "sing" is now easily possible when the pianist's art sufficiently reinforces the instrument's capacity to do what is asked of it.

Beethoven in the Home.

The great symphonies and string quartets of Beethoven represent that master-composer's genius at its highest. On the face of it they are exclusively works for the concert room, except where a group of skilled chamber-music players can be assembled in the home. But as a matter of fact, most of these wonderful works for a number of instruments have been transcribed for performance as piano duets, and great is the enjoyment to be had from playing them in that form in the home. Beethoven's concert-room works have been made marvellously available to the home, also, by gramophone records, so that there is little need nowadays to limit our pleasure in his genius entirely to our touch with it at concerts.

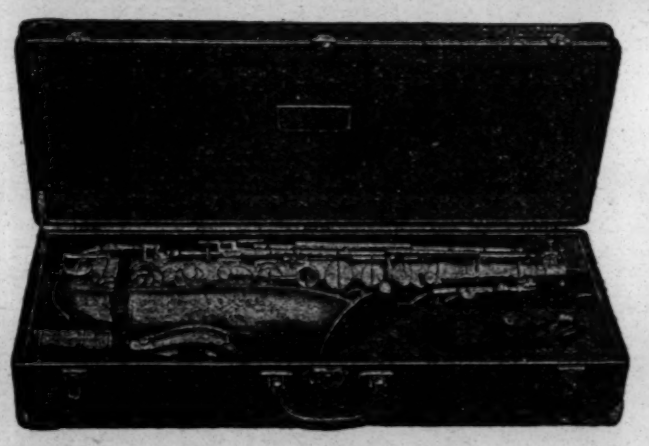
A Picture of Liszt.

Madame de Hergermam, herself a singer of no little fame, gives a picture in her court memories of Liszt. "The famous pianist Liszt," she says, "has arrived in Paris. He is very pleased to be a priestly lion, taking his success as a matter of course. There are a succession of dinners in his honour, where he does ample justice to the food and is in no way bashful about his appetite. He is so kind and good, especially to struggling artists, trying to help them in every way. He is by far the finest pianist I've ever heard. He has a very seductive way of looking at you whilst he is playing, and when he smiles, you simply go to pieces. He has most wonderful magnetism. One forgets everything when one hears him play!"

Composers Who Were Generous Livers.

Some great composers have almost starved for lack of means to feed themselves properly. Other great composers have been famous gourmands. Rossini is said to have presented his portrait to a provision merchant with these words written on it—"To my stomach's best friend." Dussek was so huge an eater that he sometimes was provided by his patron with three seats at table. Handel, too, was a man of appetite. He is said to have ordered at an inn dinner for three. After waiting a while he asked why it was not brought. The waiter answered: "We are waiting, sir, till the company arrives." And Handel replied: "Bring up de dinner prestissimo. I am de gompany."

The WORLD FAMOUS BANJOS, DRUMS & DANCE BAND INSTRUMENTS
by WINDSOR



ARTISTE MODEL SAXOPHONES
(Made in Paris).
With all modern improvements Drawn Holes, Double High F Key and E Flat Key, G Sharp Trill for middle finger, 5 left hand Pearl Rollers, Triple Silver Plate, Gold Bell, Frosted and Burnished, Ebonite Mouthpiece.
Prices to Bona Fide Professionals
Eb Alto £20
Nickel Plated £15 10 0
Bb Tenor .. £22 10 0
Nickel .. £15 12 6
Light Model £11 17 6
ALL IN STOCK

DRUMMERS' EFFECTS.
CINEMA EFFECTS.
NOVELTIES.
TRUMPETS.
TROMBONES.
MUTES (all kinds).
VIOLINS.
'CELLOS.
Strings & Bows.
VIBRO-PHONES.
XYLO-PHONES.
GLOCKS.
TYMPANI.
BELLS.
PIANO ACCORDIONS.
&c., &c.

THE FAMOUS WINDSOR DANCE BANJOS

Supremus de Luxe	£65	Ambassador Supremus ...	8 Gns
The Silver Satin	£42	Victor Supremus	6 Gns.
Monarch Supremus, Gold Plated	£25	Gem Supremus	£5
Emperor Supremus	16 Gns.	Gem Junior	3 Gns.
Paramount Supremus 12 Gns. &	£14	Case £2 16s., £2 4s., and	17/6

Have you seen the 1928 Patent Zither Banjo?
Specially for Dance Bands, Orchestras and Concerts.
A WONDERFUL REVELATION! Thousands now in use!

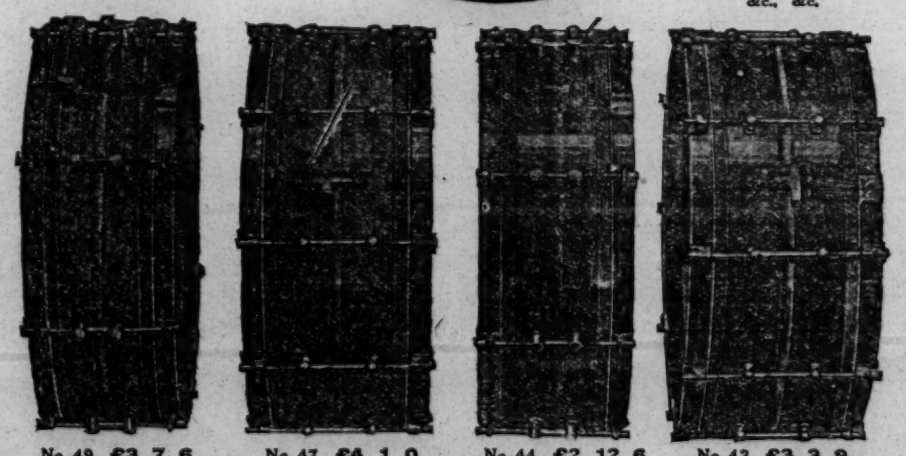
PRICES:

Artiste Model, No. 1. ..	£26	Popular Model, No. 7 ..	£6 15
" " " 2. ..	18 Gns.	" " " 8 ..	£5 15
" " " 4. ..	12 Gns.	" " " 10 ..	£4 10

Prices for Sale in Great Britain. Cash or Terms. *Professional discount to bona fide applicants.* From any Music Shop Warehouse and Teacher or direct from WORKS

86 Page List of Instruments, Post Free on Application.

WINDSOR'S DOUBLE TENSION SNARE DRUMS.
Wonderfully crisp and snappy.
Built entirely in metal.
NICKEL PLATED or CHROME PLATED
SUPER SLUNK HEADS.
Nos. 49 and 47 have Shell Covered in Pearl.



No. 49 £3 7 6 CHROME FINISH 11/3 Extra
No. 47 £4 1 0
No. 44 £2 12 6
No. 42 £3 3 9 PROFESSIONAL PRICES FOR CASH

Write for Dance Band Instrument Catalogue. 250 ILLUSTRATIONS. POST FREE

ESTABLISHED 50 YEARS
WHOLESALE MANUFACTURERS
All Prices for Sale in GREAT BRITAIN

Windsor's, Castle Works. Newhall St, Birmingham

BAND CARDS.
(Limited to Five Lines).

DON WILSON'S PICCADILLY BLUE BOYS.
2nd Season.
The Plaza, Dumfries.
"Rhythm is the Thing. We have it."

MUSICIANS' CARDS.
(Limited to Five Lines).

MOIRA AGNEW, BANJOISTE & VOCALISTE.
Open for offers.
P.A.: 7, Kingston House, Camden-st., Mornington-crescent, N.W.1.

LES. ALDRICH, SYNCOPATED PIANIST.
Recommended by Billy Mayerl.
BANDS PROVIDED.
87, Duckett-road, Harringay, N.4.

A. E. AMES, VIOLIN & SAX.
R.M.S. "Chitral."
Free after March 7th for engt. with own pianiste (lady). All communications: 183, High-street, Deal, Kent.

LAVINIA AYRES.
VIOLIN LEADER.
Address: 139, Pollard-st., Manchester.

DENNIS F. BAILEY, Banjos, 'Cello and Guitar. Concluded third season Tolcarne Hotel, Newquay. Open for offers. Coms., 95, Tower-rd., Newquay, Cornwall. Tel. 259.

JACK BAILEY, BANJOIST—GUITARIST.
Tony's Ballroom, Birmingham (12 months Continental tour completed). Permanent address, 20, Gransmoor-road, Higher Openshaw, Manchester.

WALLY BAKER, VIOLIN, SAXOPHONES & CLARINET.
58, Medway-road, Bow, E.3.

BETTY BALDRY, 'CELLIST.
Open for Deputising or Permanent Engagement. Thoroughly experienced Orchestral and solo work. Ravensbourne 0879. 64, Hayes-road, Bromley, Kent.

WILFRED J. BENNETT, Personality Gig Violinist. Concerts and Dances.
26, Hornsey-rise, N.19.

WINIFRED BENNET, L.R.A.M., SOLO VIOLINISTE & CONDUCTRESS. Disengaged Jan. 20th.
20, High-road, Woodford Green, Essex. 'Phone: Buckhurst 2401.

JEAN BERTRAND, Composer, Arranger and Orchestrator, Xylophone, Harpaphone and Banjo Soloist. Drum, Tympani, Bells and Saxophone. All coms.: 10, Ellison-rd., Barnes, S.W.13. 'Phone: Putney 5357.

JACK BONNER, TENOR SAX, CLARINET, VIOLIN, OBOE.
Westover Ballroom, Bournemouth. Vacant from 4th Jan. Perm. Add.: 16, Dalmeny-ave., N.7. 'Phone: North 1940.

JOSE BOWERS' Ladies' Symphony Orchestra open for engagement. Also Ladies' Dance Bands. 75, Lynette-avenue, Clapham Common, S.W.4. 'Phone: Brixton 3586.

MME. MILLICENT BRADFIELD, MUSICAL DIRECTOR.
Change of professional address to c/o John Barker & Co., Kensington, W.8. Western 5432.

MARJORIE BRIGHTWELL, BANJOISTE,
Open for offers.
Perm. or odd dates. Speedwell 3864. 23, North End-road, Golders Green.

KITTY BROWN, SAXOPHONISTE-PIANISTE.
Vac. Sept. 15th. Individually or with band. Coms., 37, Bolton-rd., St. John's Wood, N.W.8.

MARIE CAMPADELLI, Piano, Organ, Sax.
Open for offers.
11, Glazbury-rd., West Kensington, W.14. Fulham 6329.

FRED CHAPMAN, 'CELLIST, DBLG. TENOR BANJO.
122, Markham-avenue, Leeds.

PHIL CORK. Drums, Tympani, Violin. Directing
THE METRONOMES.
SHERRY'S, BRIGHTON.
P.A.: 56, Hopedale-rd., London, S.E.7.

JEAN CURRIE, VIOLINISTE.
Individually or with orchestra. Hotel, cafe, concert, cinema. Offers to 6, Huntly-road, Fairfield, Liverpool.

FRANK DALBY, TRUMPET.
The Ritz Players.
On Tour.

WINIFRED E. DAY, PIANISTE.
15, Dalling-road, W.6. Riverside 0245.

MR. BERT DYER in a Parson's Recital with Song and Music. What offers?
Apply St. Gerard, 19, Windsor-rd., Torquay, Devon.

MATTHEW ELLIOTT, Tenor, Alto, Sop. and Clart.
Perm. or gigs.
'Phone: Brixton 1196.
19, Baytree-road, Brixton, S.W.2.

MAUDE EVANS, Syncopated Dance Banjoist. Open gigs. (anywhere), perm. (Town only). With or without own Band. Good library. 33 Gloucester-rd., Finsbury Park, N.4.

MIRIAM FISHBEIN, Solo & Orchestral Violiniste,
Open for offers for engagements, evenings and Sundays. All coms.: 20, Sylvester-rd., East Finchley, N.2. 'Phone Finchley 3294.

LOUIS (TUITION) GALLO. Tenor and G Banjos, Tenor and Spanish Guitars (modern style taught) of Norman Jackson's New Criterion Band. Terms moderate. 199, High-rd., Tottenham, N.15.

HARRY GOLD, SAXES AND CLARINET.
Melton Club.
All comms. to 161, Amhurst-rd., Dalston, N.E.

GEORGE H. GELDARD, Tympanist, Drummer, Xylophonist. (Composer and Publisher of Xylophone and Bells Music). At liberty for engagement, hotel, cinema, dance; December. "Poplars," 4, Langdale-terrace, Whitby, Yorks.

NAT C. GONELLA, TRUMPET.
Now with Archie Alexander's Band, Regent Ballroom, Brighton.

MABEL GREENBLATT, Tenor Banjo, Sp. Guitar, Piano.
41, Marloes-road, Kensington. Western 2748.

HARRY F. GREY, BANJOS AND GUITAR.
DISENGAGED.
B.B.C. Recitals. Offers and enquiries to 8, Upper West Grove, C.-on-M., Manchester.

MUSICIANS' CARDS.
(Limited to Five Lines).

MARGARET HARVEY, Tymps, Drums and Piano, Disengaged.
11, Acton-lane, Chiswick, W.4.

CHRIS HOLDING, SOLO FLUTE & PICCOLO.
Disengaged.
37, Glenroy-st., Roath Park, Cardiff.

PHYLLIS MARY HOLLINS, The Lady Conductor and Musical Director. Per. add.: 105, Station-parade, Harrogate. 'Phone and 'Grams: 2815 Harrogate.

GEORGE A. JACKSON. Solo Pianist and Accompanist.
Hotel, Cafe, Concerts, etc., Brilliant soloist. Available for single dates or permanency. All coms., 90, Furness-rd., Harlesden, N.W.10.

STANLEY JONES, TROMBONIST.
Dance and straight. Evenings, also Saturdays and Sundays.
53, Rusthall-ave., Bedford Park, W.4. 'Phone: Chiswick 5824.

JOHN W. KENNY, Pianist, Dance or Straight.
Gigs or perm. Large library. Chimes and piano. Glockenspeil. 6, Matthews-st., S.W.11. Putney 3909. Bands supplied.

RAYMOND KEELEY, DRUMS, TYMPANI, BELLS.
Xylophone Soloist.
Majestic Ballroom, Llandudno.

GERTRUDE LAUGHTON, Orchestral Pianiste & Accompaniste. Hotel, cafe, concerts, etc. Southport Pier 10 seasons. All comms. to 17, Orescent-grove, Clapham, S.W.4. 'Phone: Brixton 5586.

MADGE MAYO, SAXOPHONISTE.
2, County Grove, Camberwell, S.E. 'Phone: Brixton 1563.

BESSIE MAY, L.R.A.M.
Pianiste. Accompanist.
35, Upper Bedford-place, W.C.1. 'Phone: Museum 5660.

HAROLD C. MEREDITH, SOLO ORGANIST.
Deputising or Permanency.
Telephone: Grangewood 2825.
63, East-avenue, Manor Park, E.12.

DOROTHY MEURICE, 'CELLO AND SAXOPHONE.
448, Camden-road, N.7. North 2595.

PHYLLIS DE MOND. Drums, Tymps, Bells, Xylophone, etc., with her Band, now playing at the Lawn Theatre, Skegness. Address all comms. there.

BETTY OGILVIE, BANJOISTE.
77, Portsdown-road, W.9. 'Phone: Park 3498.

FRANK OLIVER, SOUSAPHONE & TUBA.
Late Harry Wood's Palace Band, Douglas, 1929. Open for anything, jazz or straight. P.A.: 15, Armitage-st., Lr. Broughton, Salford.

EVA & GLADYS PALMER, DRUMS, TYMPANI, BELLS, Etc.
At liberty. Dance, cafe, cinema.
P.A.: 6, Welham-road, Mitcham-lane, Streatham, S.W.16. Streatham 2814.

DORIS PITTS, LEADER VIOLINISTE, VOCALISTE.
Jazz or Straight.
Offers to 36, Summit Close, Kingsbury, N.W.9. Colindale 6811.

PHYLLIS PURSGLOVE. Violiniste doubling Trumpet.
Coms., 94, Moray-rd., N.4. 'Phone: Mountview 0741.

PEARL RAIS, VIOLIN LEADER.
42, Brownswood-road, Finsbury Pk., N.4. 'Phone: North 5982.

GERTRUDE RILEY, A.R.C.M. The popular Orchestral Pianiste. Grand Organiste. Terminating 3 years' contract at "Globe" Picture House, Barnsley. At liberty now. 149, Park-rd., Barnsley.

MME. BELLE RICHARDSON, L.R.A.M., A.T.C.L., I.S.M.
Organiser and Director of Orchestras. Mus. Dir., Slater's, Ltd., 6th year. 41a, Elsham-rd., Kensington, W.14. Park 7118.

MISS IVY ROBERTS, DRUMS & PIANO.
43, Sutherland-street, Victoria, S.W.1. 'Phone: Victoria 9935.

RHODA ROGERSON, SAXOPHONISTE.
Disengaged after Dec. 22nd.
11, Langthorne-st., S.W.6. Fulham 6242.

GRAHAM RUSSELL, Violinist and Banjo, open for engagement with or without his band. Dance and straight. Young, smart. 7d, Oxford Cambridge Mansions, N.W.1. Paddington 8445.

EVELYNE SANDS, CLARINET & SAXOPHONE.
Winner of Sir Hamilton Harty Cup, Lytham Municipal Orchestra. P.A.: 68, Trafford-rd., Salford. Tel.: Traf. Park 305.

EDDIE SUTCLIFFE, FIRST SAXOPHONIST
Bertini's Band,
Winter Garden, Blackpool.
Address: Wellbeck Private Hotel, Blackpool N.S.

WINIFRED THOMAS, PIANISTE.
(London offers only.)
18, Warren-rd., N.W.2. 'Phone Hendon 1282.

TOMMY THOMPSON, Lady Drummer and Entertainer.
At liberty. Any bus. 10, Venetian-road, Denmark Hill, S.E. Phone: Brixton 2947.

PAUL VOGLER, LEADER,
Scala Orchestra,
Worcester.

DENA WALTER, TENOR BANJO & SPANISH GUITAR.
70, Redcliffe Gardens, S.W.10.
Tel.: Kensington 0489.

DORIS WELCH, 'CELLO DOUBLING SAXOPHONE.
P.A.: 123, Peabody Cotts., W.17.

BRADWEN WHITE, First-class Dance Pianist. Piano Direction.
WANTED.
SUMMER ENGAGEMENT.
Comms.: 30, Holden-road, Wednesbury, Staffordshire.

SYBIL YATES, 'Cello dblg. Tenor Banjo. Terminated Summer engt., Royal Theatre, Penzance.
Offers to Riverlyn, Bulwell, Nottingham.

KEEP IN THE LIMELIGHT.

YOUR CARD in "The Era" is constantly before Managers and Agents. 13 insertions and Free Copy of "The Era" for 13 weeks, 10/-.

BANDS and

Prosperity in the New Year.

Nineteen hundred and thirty has opened auspiciously and with promises of prosperity for bands and bandsmen. Expert opinion was expressed at the New Year banquet of the O.P. Club by George F. Campbell, whose Floridans officiated on the occasion. "Dancing," said Mr. Campbell, "seems to have its usual popularity, in spite of the rumours of it dropping off. Competition dancing is still as popular as ever. We were playing some weeks back at a very well-known South London Dance Hall and the strictest tempo was kept in the respective dances, such as slow fox-trot 44, etc. At some of our engagements we had to play fast tempo to any dance, and as a dancer as well as a musician I find it monotonous to see couples content to *walk* and not dance, whereas competition dance couples are ever improving their steps and ease and smoothness. I always find it best to introduce both fast and slow dances in my programmes to please every one. If I may say so, without causing any bad feeling, in every dance band there should be someone who can dance in the true sense of the word. By watching the style of dancing at the particular engagement he is playing he can get an idea of the tempo required. This should stop the remarks passed in dance halls such as 'Oh, this band plays too fast or slow,' as the case may be."

The band was a complete success at the Cecil, on Sunday. The personnel consists of Bert James (piano, violin), Norman Tyler (banjos and guitar), Geo. F. Campbell (alto, sop, clarinet, piano, drums, leader), G. Burton-Simmons (alto, clarinet), Herb Oliver (tenor, alto, sop, clarinet and violin), "Chloe" Oliver (trumpet), George Hawke (trombone), and Tom Russell (drums and musical saw).

"German Musical Measles."

Sir Thomas Beecham administers a severe and witty reproof in the Christmas issue of "Milo," the official organ of the Imperial League of Opera, to those who spread the epidemic of what he calls "German Musical Measles"; in other words, those who advocate everything Teutonic at the expense of British music. He compares the ability and experience of Sir Henry Wood, Sir Hamilton Harty and others with that of German musicians to the great advantage of the former, and makes out a convincing case for the British conductor, composer and instrumentalist which should be read by all.

The Metropole Cinema, Victoria.

Although it has been stated that a full orchestra had been engaged for the New Metropole Cinema, opposite Victoria Underground Station, there was not one at the opening on Friday, and I understand that the directors are pursuing a "waiting" policy. That is to say, if the patrons of this magnificent new house desire a real orchestra, the directors are prepared to engage one. In the meantime, music-lovers are to have bands and turns on the stage to satisfy their desires as far as possible. Jack Hylton and his boys were the opening attraction, and are remaining on. Teddy Brown will be seen there in the near future

Lido Club Dances.

I looked into the Grandison Hall, situate in the London-road, Norbury, on Saturday night and found a quite distinguished company, members of the Lido Club and their friends, enjoying themselves. The hall is a beautiful one, and its spring maple floor quite excellent. They have cabaret here on special nights, which is usually provided by the Grandison School of Dancing. The Club is run by a Committee, consisting of Mr. C. C. Baldock (Secretary), Mr. J. R. Harper, Miss I. M. Headley, Mr. "Ted" Lewis and Mr. L. J. Scott, and each of them takes it in turn to act as Master of Ceremonies.

There is an excellent band, with Mr. E. A. White as leader, banjoist and fiddler. The other members of the Lido Club Six, as they are called, are Reg Harris (sax and clarinet), Ron Connal (trumpeter), Ed Wheeler (pianist), Eric Childs (drummer) and Jack Soper (tenor sax). In a chat I had with Mr. White, he told me how happy they all were in their present engagement. The waltz, "Pagan Love Song," the slow fox-trot, "Ain't Misbehavin'" and the quickstep, "Come on Baby"; I thought they played extremely well. Discriminating and discerning dancers here are loud in their praises of band, club and hall.

Locarno Band Changes.

I had heard rumours of impending changes in the band here and its personnel, so I went down to Streatham Hill on Saturday evening last to this beautiful dance hall, which I found packed with an enthusiastic throng. I sought out Mr. H. S. Kingdom, the proprietor, and his worthy manager, Mr. G. McDonald, and asked them the news. They told me that Jan Ralfini and his band from the Ritz, Manchester, and who did so well at the old Hammersmith Palais de Danse, open here on January 6. There are to be two bands, however, and the other band will be called the Locarno Eight and will include Maurice Sheffield and Harry Norton (saxes), Leslie Osborn (piano), Billy Lyon (violin) Charlie Price (trumpet and vocalist), Don Stuteley (double bass and saxophone) and Harry Thorne (banjo). The drums have not yet been settled. Here's a chance for one of you good drummers! Mr. Kingdom also told me that a contract had been arranged for Mr. Billy Cotton to come personally to Locarno with his London Savannah Band. The commencing date will be announced shortly in these columns.

"You'd Be Surprised."

A band consisting of a zimbala, a zither, one-stringed fiddle, two piano-accordions, a mouth-organ, a set of stone jars on which the owner plays, an inverted enamel basin fixed on a metal rod with springs and bells, two spoons-and-plates players, a harmonium on its last legs played by Frank Stanmore, a guitar, a trumpet which has seen better days, and several other instruments are to be featured in a big scene in the new Archibald Nettlefold comedy film, "You'd be Surprised." Over twenty instrumentalists in this unique orchestra produce a result stated to be wonderful.

Crystal Palace Circus.

The band for the Crystal Palace circus this year is a real good one. The instrumentalists have been augmented and carefully selected, in view of the large and varied programme presented, and once again were under the direction of Bandmaster J. Guy. Their work for all the various turns, I thought, was excellent. Both for stage and ring, and they were situate between both, they played excellently. Popular organ recitals on the great organ by Mr. W. W. Hedgcock, to entertain the waiting crowds, are given daily at 1.30 and 6.30.

Herman Darewski's Visit to Brighton.

On Boxing Day by way of a gala event, the music for dancing at the Prince's Hall in the newly rebuilt Aquarium on Brighton front was supplied by Herman Darewski and his Melody Broadcast Band. When I looked in, writes my roving correspondent, "Singin' In The Rain" was proving a favourite tune.

The tasteful decorations are deserving of the best in the way of music, and from past experience of the Melody Band I should say they were well up to form on Thursday evening. The drum beats came through very well in a steady tempo, and the general balance was good. All present were looking forward to the return of the band on New Year's Eve.

Although the name Herman Darewski appears as conductor, he is really more than that, for he seems to combine the duties of M.C., not officially, of course, but in the charming manner in which he gets the crowd in the right spirit, an asset he no doubt found useful at the Winter

CONDUCTED BY

PANCOTTI PIANO ACCORDEON

41 Trebles, 120 Basses, 4 Voices, fitted with Octave Coupler.

This instrument is constructed with best quality hand-made Steel Reeds, Leather-bound Linen Bellows with Metal Protectors, Nickel-plated Top, Black and White Piano Treble and Ivory Bass Keys, Case finished in White Celluloid, handsomely inlaid.

Complete with Hand and Shoulder Straps. Beautiful Tone. Fully Guaranteed.

Supplied on First Payment of £3. Balance, 11 Monthly Payments of £3.

HESSY'S
20, Manchester Street, LIVERPOOL

SUPER "REF" IS THE BEST

SUPER "REF"

chas E Foote Ltd
THE BAND INSTRUMENT SPECIALISTS
LONDON AND PARIS
232 HORNSEY ROAD, LONDON, N.7.

DEFERRED PAYMENTS

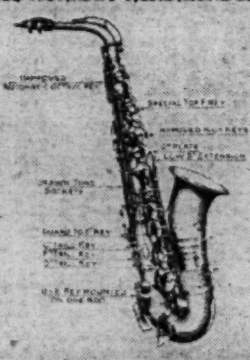
SUPER "REF" TROMBONE—high and low pitch, silver or gold finish. Complete outfit, £13.10.0

Prices and Professional Quotes on Application

ARTISTS' CONCERT MODEL XYLOPHONE—3 oct., resonated throughout, oak frame, collapsible new design undercarriage, etc., £11.10.0

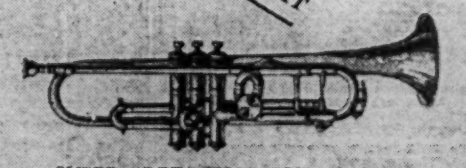
THE NAME OF "FOOTE" IS YOUR GUARANTEE

SUPER "REF" SIDE DRUM—Special deep model, latest design, in white and gold finish, £6.10.0



SUPER "REF" E Flat ALTO.—Embodying all modern improvements, gold plated. Complete outfit, £25

NO DEPOSIT

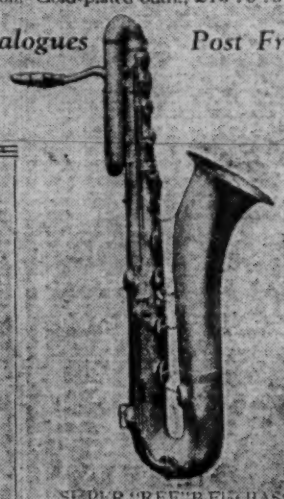


SUPER "REF" TRUMPET.—B flat and A, high and low pitch, perfect balance and valve action. Gold-plated outfit, £16.0.0

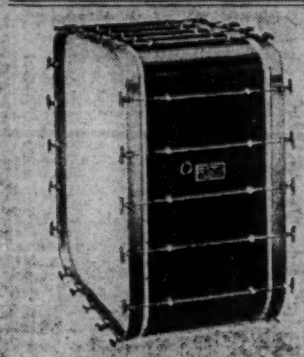
Catalogues Post Free

THE SUPER "REF" INSTRUMENTS USED BY THE LEADING DANCE ORCHESTRAS THROUGHOUT THE WORLD

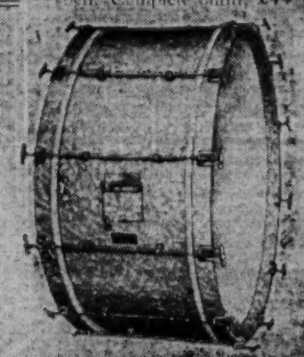
SUPER "REF" !!
SPELLS SUCCESS !!



SUPER "REF" B Flat BASS SAXOPHONE. Artist's model, silver-plated, gold bell. Complete outfit, £44



"QUADRA" BASS DRUM—28 × 15, 20 d.t. fittings, etc., £12.0.0



SUPER "REF" BASS DRUM—28 × 15, pearl finish, gilt or nickel tymp. handles, etc., £8.10.0

BANDSMEN

HERE, THERE & EVERYWHERE WITH THE MELODY MAKERS

EDGAR WHITE.

Gardens, Blackpool, where, by the way, I last met him. He has a strong personality which is in evidence in particular with some of his novelty encores in which he persuaded couples to re-commence dancing merely to a drum effect.

Jan Hurst's Special Concerts.

Brighton has never been backward in regard to its choice of music or musicians, but at the moment the residents appear to be particularly favoured. Jan Hurst, who conducts the Municipal Orchestra, is putting in some fine programmes, and becoming increasingly popular. This (Wednesday) evening his programme at the special Symphony Concert will include Bizet's Suite "Jeux d'enfant," Smetana's symphonic poem "Vltava," Concerto for Violin and Orchestra in E Minor by Mendelssohn, and Debussy's "The Children's Corner."

Singularly enough, it was at Blackpool that I last heard of Jan Hurst. At that time he was in charge of the musical programmes at the Victoria Pier and was a great favourite, in fact, it became quite the accepted thing to take a stroll down to hear him each Sunday morning.

A Dissertation on the Talkies.

Although I am told there is a tendency to reinstate orchestras in cinemas that have turned talkie (or, as Mr. Punch so ably put it, "Sqawkie") there is still a good deal of unnecessary suffering resulting from the wholesale dismissal of bands. During the holidays I came across an old man who plays the piccolo, sax., oboe and violin. What his age is I cannot say, probably about fifty or sixty, nevertheless he has quite good style and is reliable. Until this season he has always been engaged in the pantomime orchestra at a certain theatre on the South Coast. This year, owing to the number of "free" musicians caused by the tinned music ramp, the management of the theatre find they can obtain as many musicians as they require at their own price, and the instrumentalist in question was offered the choice of a weekly reduction of ten shillings or no engagement. Quite rightly, he refused to listen to a reduction, and the result is he has had to spend Christmas working "gig" engagements at half-a-guinea or twelve and six a night. He often has to travel ten or fifteen miles, and owing to the transport difficulty late at night, stay over in the particular town he plays in, until the following day. Even allowing for the most frugal expenses it does not require much knowledge of arithmetic to realise what a little remains.

That this attitude should be taken up by any theatre management at this time of the year is hard to credit, nevertheless it is so, and the sooner cinema orchestras are restored to their rightful places in the entertainment programme, the sooner such practices will be rendered increasingly difficult owing to the law of supply and demand.

In a matter like this the British public is singularly apathetic, though why this is so is hard to define. Question the regular cinema-goer and nine out of ten will tell you that the best enjoyed portion of any programme is the music, yet they continue to pay high prices for seats simply to hear "canned music." As the talkies have apparently come to stay, it is no use kicking against them, but I maintain that he who pays the piper should call the tune, and the public being the piper, should be educated on the right lines by the musician. Music lovers would find, if they cared to make enquiries, that when it becomes a question of losing patronage, the majority of cinemas will re-instal orchestras; undoubtedly the most successful are those where music is featured, and unless the man in the street is educated up to this way of thinking, there is going to be very little chance for music in the future. Possibly my views on the subject are not very new, possibly they have been expressed more forcibly and ably, but it is only by hearing good bands that the musicians' point of view can be appreciated by the public, and as I said before, it's up to us.

Worthing Pier Pavilion.

The Municipal Octette here, under the direction of E. Joseph Shadwick, A.R.A.M., are a great attraction, and although I have not had an opportunity of hearing them personally as yet, by all reports they are very good. On Sunday they were responsible for a special concert together with Robert Easton, the well-known bass. They are also playing Mendelssohn's incidental music to a Christmas production of "A Midsummer Night's Dream," which, by the way, is being done by the Little Worthing Players, the Worthing Players and the Worthing Repertory Players as a joint effort.

Tympanist's Wedding Celebration.

"Kindly partake of the soup as quietly as possible so that the rehearsal taking place at the Pavilion may not be disturbed." Thus read a footnote to a very amusing Menu of the informal dinner given by Mr. Harold Sherrell to his fellow members of the Worthing Municipal Octette in celebration of his recent wedding, the heading of which read: "Sherry's Bachelor Parting." Harold, who went to Worthing from Margate about fifteen months ago, when he joined the Octette as tympanist, was Married in Bognor Regis on Boxing Day. During the evening, Mr. E. Joseph Shadwick, A.R.A.M., the conductor, made a presentation on behalf of his fellow artistes. Congratulations!

Sound Replica.

I have been much intrigued several times lately as to how such realistic "big gun" firing and battle sounds have been produced at certain theatres, and in B.B.C. broadcast programmes. Suspecting that the expert hand of our old friend H. Hinks Martin must have been responsible for the phenomena, I dropped into 4, Leicester-street to satisfy my curiosity. Sure enough, here it was these life-like imitations had been born. One may safely conclude, it seems to me, that where true imitations of various sounds are publicly reproduced it is the enterprising firm of H. Hinks Martin, Limited, who are the originators of them, or I should say Sound Replicas, if I gave Mr. Martin's more expressive term.

Truly the energetic and versatile H.H.M. runs a remarkable business; I found the authentic sounds which had puzzled me were produced upon a special instrument of imposing dimensions and appearance which be called an artillerdrum.

I also learnt that it is used in the English Sound Film Studios. Not only does Mr. Martin supply the effects or sound replicas for film-making in these studios, but he also engages to furnish expert operators of same as and when required. He told me that the sound effects in the two finest British Sound Films ever yet made, "Atlantic" and "Blackmail" (the former picture now showing at the Alhambra), are Hinks Martin products.

Whilst visiting this interesting establishment I again listened to the firm's vibraphone, than which there is certainly nothing better; its quality of tone and resonance are remarkable, and it is not surprising that this particular make is the chosen instrument in the leading houses, such as the Empire, Leicester-square, the Coliseum and other Stoll theatres, the new Commodore, at Hammersmith, amongst numerous others; in the principal hotels, as, for instance, the Savoy, Claridge's, Princes, etc.; and famous bands like Alfredo's, Fred Elizalde's, Joe Morrison's, and so on.

Having an absolutely silent running motor, it is the most suitable and successful for radio broadcasting and gramophone recording, where the microphones used are so super-sensitive as to pick up even a sigh. An instantaneous pedal damper provides also a useful adjunct. The list price of £46 seems to me to be a very favourable one, and offering a further advantage to professionals requiring such an instrument.

DO YOU WANT A JOB—
OR DO YOU WANT A BETTER JOB?

HHM

MANY A DRUMMER SEEKING WORK TO-DAY WILL ONLY GET IT IF HIS KIT INCLUDES A VIBRAPHONE and/or XYLOPHONE.

In our showrooms here a few days ago a first-class Drummer was offered a six months' contract by a Band Provider if he played Vibraphone: he had not one, so lost the job. Another man walked in who had just before bought a Hinks Martin one, and he was engaged right away.

Moral: YOU MUST HAVE THE RIGHT KIT TO GET THE BEST JOBS—INDEED TO GET JOBS AT ALL.

AS PROFESSIONALS' SPECIALISTS WE PRODUCE ONLY THE FINEST AND MOST RELIABLE,

And thus for you the safest, surest, most profitable, and in reality the cheapest.

Lists, quotations and all information readily afforded.
Call, 'phone or write; it will pay you. Special professional discount.
'Phone: Regent 5369.

H. HINKS MARTIN, LTD., 4, LEICESTER ST., LEICESTER SQ., LONDON W.C.2.

Gerrard 3144

ELWOOD
THE ARROW OF PROGRESS

Opposite Palace Stage Door.

107, SHAFTESBURY AVENUE, W.1.

We wish our many friends a Brighter and more Prosperous New Year.

Let us help you! The "Best" deserves the "Best".

CLUB AND CABARET.

By VIATOR.

1929-1930.

The beginning of the year was a very trying time for night clubs. Every club, however well it was run, naturally came under suspicion, and although the result of the clean sweep of the undesirables has benefited all those clubs which were carried on without breaking the law of the land, the first few months did not assist those who make their living in club cabaret work. It is all over now, and 1930 dawns with the promise of an era of prosperity. Indeed the New Year was ushered in last night in practically every club and restaurant with signs of a most successful future. Cabaret, of course, is not confined only to the clubs. Whilst, during the past few months, I have witnessed some excellent shows at Murray's, The Cosmo, Nunky's and the Trident, the cabaret entertainments at Grosvenor House, Hotel Splendide, the Holborn Restaurant, So-So's and the Queen's Hotel, Leicester-square, and Romano's in the Strand, to name but a few, have all been of superlative attraction. Out in the suburbs, too, cabaret is forming a feature of nearly every dance hall and dance club. "The Locarno" at Streatham is, of course, the outstanding example of this, and the result of booking some of the most expensive tip-top attractions has seen phenomenal business done at this fine hall. I think the tendency for the future, and I have spoken to proprietors, managers and others concerned on the point, will be the engagement of single turns much more than the productions we have seen in the past. After all, dancing is the attraction for most people who visit clubs and restaurants where cabaret is a feature, and a short, snappy entertainment is mostly what is required. The future, in my opinion, can be made into a golden opportunity for artists who work cabaret, for every little dance hall and club is either now featuring turns or proposes to do so shortly.

The Holborn Restaurant.

Mr. B. Gauntlett, who is usually my receptionist here, was out when I looked in last week, but Mr. J. Flatt took me into the Restaurant, which was nicely decorated for the Christmas festivities. A huge aeroplane was suspended in the middle, from which balloons were to be dropped, and there were all sorts of wonderful figures suspended in mid air, with Christmas-trees and fairy lights all round. The cabaret was provided by Mr. Gordon Marsh and the Marshmallow Girls. I saw one of Mr. Gordon Marsh's shows at the "Pavilion," Brixton, some months back, and was delighted with it. His cabaret show did not disappoint me, either. A quintette of the girls open the show, dressed in a pretty shade of red, singing "Yo-ho." Then Mr. Marsh, immaculately attired in evening dress, sings a clever laughing song, and does a hornpipe. A very smart girl does a hornpipe on her toes, and Mr. Marsh follows in fine breezy style, "We must all have another," in which the girls join, and they all dance superbly. Then a beautiful young lady, dressed in an orange yellow confection, with a white wig and mask, dances cleverly. Four girls dressed as pierrots in varying colours, put over a well-executed step dance, and they take full advantage of the opportunities for individual items. Mr. Gordon Marsh is perhaps at his best with a partner in "I kiss your little hand, Madame" to soft music, and they do a fascinating simultaneous dance, finishing up with a number of quick-step turns. The Russian dance with tambourine is a good item, which leads up to the final effort, "The Bandmaster's Daughter," in which one of the ladies sings with rare piquancy and charm, and as she changes in her song the name of the regiment, four of the Marshmallow girls change their costumes and appear in support. Mr. Marsh also joins in the fun, and the final gallop brings down the house. It is an excellent show, which I can thoroughly recommend, for Mr. Marsh is not only a brilliant comedy artist and showman, but the pretty young ladies assisting him are all talented terpsichoreans. The act is tastefully and artistically dressed, and has a breeziness and a zip that is most attractive.

The Queen's Hotel, Leicester Square.

For big occasions here now, Madame Colletta brings back Carlos Ames, and the popular harpist always proves his worth. He appeared last week, and opened with a classical selection. Then he played popular numbers, which the audience joined in lustily, such as "Roaming in the Gloaming," "Lily of Laguna," "Good Old Pals," "I May Be Crazy" and "Dolly Daydream"—a really excellent show. The Girls, of course, were also in the programme, and they, too, gave of their best in some good singing and dancing numbers. Harry White's fine band lends able assistance.

Murray's.

Preparations for Christmas and the New Year were very evident when I looked in here early last week. Last night, there was a New Year's Eve Revel, a new and augmented cabaret entertainment, a present to every member and guest dining, and seasonable souvenirs were given. The passing of 1929 was duly celebrated and a real welcome given to 1930. Last week, three excellent turns comprised the cabaret. They were those brilliant dancers Les Dorians, whose fine work captivated big audiences; Taro Naito and his barrel, who seems to find it as easy to do wonderful tricks with his feet as I should find it difficult to do with my hands; and Henderson and Lennox, a dancing duo, quite the fastest thing I have ever seen. They were an enormous success.

The Locarno.

There have been wonderful doings here during the past week. On Monday, Christmas Gift Night, when I looked in, winners of Spot-the-spot prizes to the number of thirty were receiving turkeys, ducks, geese and so on. Then on Tuesday afternoon, there was a children's party with a giant Christmas-tree, and fun provided by the famous Tiny Town Midgets from the Tower, Blackpool. On Tuesday evening the Christmas Eve Ball had as cabaret attractions "The Two of Us," Jane Ayr and Eddie Leslie, with their Broadway Melody Makers, in their inimitable and clever entertainment, Jack Keston, the boy dancer from Mr. Debroy Somers' Band, whose nimble and amazing footwork appealed to all, and that wonderful turn, which I have described in this column before, "The Whirlwinds," a sensation on skates. These three turns were also the Boxing Night attraction. Last night and to-night, the International Dancing Star, Terpsichore, is billed, as well as Harry Pantz and his marvellous midgets, and a special cabaret by pupils of the Robinson School of Dancing. When I looked in again towards the end of last week, applications were still pouring in for last night, but they were already full up! There are some big future bookings here for cabaret. News as to the new bands to be seen here will be found in our Bands and Bandsmen column. Mr. G. McDonald is the courteous and efficient Manager of the Locarno.

Items.

Vera Paravicini and Professor E. Corthesy, known as the St. Moritz Operatic Skaters, sent me seasonable greetings from the King's Hall, Bournemouth, where they appeared last week. They are at the Holborn Restaurant this week.

Juan and Juanita also sent me a very nice calendar. Many thanks, and also to all who so kindly sent me good wishes.

"The Era" Crossword Puzzle.

I direct the attention of my readers to "The Era" Crossword Puzzle, which will be found on page 36. It is of a seasonable character and its elucidation will provide agreeable pastime without undue strain on one's mental capacity.

Musical & Speciality Instruments, EFFECTS & SOUND REPLICAS, for

1. THEATRES (stage, "on" and "off") and Orchestras, CLUBS, DANCE HALLS, CABARETS, EXHIBITIONS, &c.
2. CINEMAS: Screen, Stage, Orchestras, Varieties.
3. BROADCASTING, GRAMOPHONE RECORDING: and other Microphone Work.
4. SOUND FILMS ("Talkies"); and for Synchronising "Silents."
5. ORGANS (Console), as used in Cinemas, Theatres, Town Halls.
6. MUSICAL, OPERATIC & DRAMATIC SOCIETIES.
7. MILITARY & BRASS BANDS.

Each has its own individual and particular necessities. In which of these branches of the Entertaining World are you interested?

We are Exclusive Specialists for the above. Originators, Inventors, Manufacturers, Experts. The only Firm of the kind; and offering unique value and service. Our name and trade mark are your safeguard.

"VIBRANOLA" VIBRAPHONE

TRADE HHM MARK

TRADE HHM MARK

The "Vibranola" Vibraphone is the finest, most efficient and reliable vibratory-tone instrument yet made. The notes are of a special metal alloy, giving fuller, richer and better tone than any other. The rotating fans are mounted upon a greatly improved principle; silent action motor; every resonator tuned synchronously with the wave length of its concomitant note; absolutely accurate in pitch and tuning; novel damper check action. Price, £46 0 0.

Call, 'Phone or Write to the swift dependable professional specialists.

H. HINKS MARTIN, LIMITED,
4, LEICESTER STREET, LEICESTER SQUARE, LONDON, W.C.2.
'Phone: Regent 5369.

RETAIL MUSICAL INSTRUMENT AND MUSIC DEALERS.
13 Insertions One Guinea. Space, Half an inch.

ALBERT CLARIONETS, Ltd.
For the Finest Wood-Wind and Saxophones.
17, Green St., Leicester Sq., London, W.C.2.

KEITH PROWSE & CO., LTD.
supply the Musician's every requirement. Instruments & Accessories & Repairs of every description.
Professional Department:
159, New Bond Street, LONDON, W.1.

R. S. KITCHEN,
Drums, Effects, Saxophones, Trumpets.
Repairs and Spare Parts.
29, Queen Victoria Street, LEEDS.

THE LOUIS MUSICAL INSTRUMENT CO., LTD.
Wood-Wind Experts,
2, Burnsall Street, Chelsea, S.W.3

YOU CAN PAY MORE —YOU CANNOT BUY BETTER.

Guaranteed in Tune from Top to Bottom.

Superior in Tone, Action and Value to any instrument on the market at the price.

Prove what we say by handling

OUR SAXOPHONE

Sent on 5 Days Free Trial to Approved Clients.

Supplied on the First Payment. Balance Payable in 11 Monthly Payments or Terms can be Arranged to Suit Your Own Requirements.

Our Super Model SAXOPHONES

Have the Sockets Drawn from the Body, making it Perfectly Leak Proof.

The Alto and Tenor SAXOPHONES

Are fitted with Patent Tuning Device for Adjusting Pitch of Instruments.

They are fitted with Single Automatic Octave Key. Six Rollers are just a few of many improvements embodied in the construction of Hessy's Saxophones.

They are Sand Blast Silver; the Keys are Silver-Plated filled; Plated and Burnished Mounts; Inside Bell is Gold Plated; Best Quality Pads.

Instrument is supplied complete with Ebonite Mouthpiece, Sling, Reeds and Professional Case.

Soprano Saxophone Outfits, supplied on first payment of		£1 19 0
E♭ Alto	ditto	£2 5 0
B♭ Tenor	ditto	£2 15 0
Baritone	ditto	£3 5 0

Balance in 11 Equal Monthly Payments or Terms Arranged to Suit Your Own Particular Requirements.

Your old instruments taken as deposit in part payment if desired.

Send for Order Form *Now* and Make 1930 Your Most Prosperous Year.

HESSY'S
20, Manchester Street,
LIVERPOOL.

FELDMANISM

THANKS

PRODUCERS & ARTISTS

. . for . .

EPOCH MAKING

PANTOMIME SEASON

. . and . .

WISHES FELDMANISTS

. . A . .

HAPPY NEW YEAR

NEW TELEPHONE NUMBER:
TEMPLE BAR 5532 (3 Lines).
TELEGRAMS:
"HUMFRIV, LONDON."

B. FELDMAN & CO.

125, 127, 129, SHAFTESBURY AVENUE
LONDON, W.C.2.

Printed by John Bamforth and Herbert Sydney Gibbs (Trading as A. H. Gibbs & J. Bamforth), St. Albans, Herts, for and on behalf of The Wyvern Press, Ltd., 35, Wellington Street, Strand, London, W.C.2.
Proprietors and Publishers, Theatrical Publications, Ltd., 35, Wellington Street, Strand, London, W.C.2.—Wednesday, January 1, 1930.